

PARAMOUNT PRESS BOOK COLLECTION

CONTENTS

Volume 1: October 1917

Index Number	Film Title	Scheduled Book Date
1.	The Man from Painted Post	1 Oct 1917
2.	The Ghost-House	1 Oct 1917
3.	Arms and the Girl	3 Oct 1917
4.	The Trouble-Buster	8 Oct 1917
5.	The Narrow Trail	Dec 1917
6.	The Call of the East	15 Oct 1917
7.	The Woman God Forgot	22 Oct 1917
8.	The Son of His Father	22 Oct 1917
9.	The Price Mark	3 Dec 1917
10.	Bab's Burglar	28 Oct 1917





Press-Book

Exploitation and Publicity Accessories

Douglas Fairbanks

"The Man From Painted Post"

Photoplay by DOUGLAS FAIRBANKS

From story by JACKSON GREGORY

Directed by JOSEPH HENABERRY

RELEASED BY

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.

CONTENTS.

- 1. Cover with Billing.
- 2. Sales Talk and Cast.
- 3. Exploitation Suggestions.
- 4. Advance Post Card and Letter Campaign.
- 5. Stock Star Cuts and Mats.
- 6. Advertising Layouts.
- 8. Advertising Layout and Slide.
- 9. Lithographs.
- 10. Scene Cuts and Mats.
- 11. Publicity Stories.

- 13.
- 14.
- 16.
- 18. Synopsis.

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What You Should Know About "The Man From Painted Post."

"THE MAN FROM PAINTED POST" WAS WRITTEN BY DOUGLAS FAIRBANKS HIMSELF, ASSISTED BY HIS SCENARIO STAFF. IT IS BASED ON JACKSON GREGORY'S RECENT MAGAZINE STORY "SILVER SLIPPERS."

In staging this production the entire Fairbanks company travelled from California to the most picturesque spot in Wyoming, near Laramie, where a ranch of 160,000 acres with 30,000 head of cattle was secured as a background for this thrilling Western story dealing with the cattle rustling days.

NEVER BEFORE HAS DOUGLAS FAIRBANKS HAD A BETTER OPPORTUNITY TO PRESENT TO THE BEST ADVANTAGE NOT ONLY HIS OWN INDIVIDUALITY, BUT HIS EVE. ? TALENT AS AN ACTOR AS WELL.

Not satisfied with the ability of the ordinary cowboy obtainable for motion pictures, Douglas Fairbanks himself journeyed to Cheyenne, prior to the production of this picture, where he signed up the winners of a

CAST

. DOUGLAS FAIRBANKS FANCY JIM SHERWOOD . . Eileen Percy Jane Forbes . Frank Campeau Bull Madden . Frank Clark Toby Madden . . . Herbert Standing Warren Bronson . William Lowry Charles Ross . . . Rhea Haines Wah-na Madden . Charles Stevens Tony Lopez . Monte Blue Slim Carter

great Western Rodeo Meet. These champions are accorded ample opportunity to disclose their worth in "The Man from Painted Post" and present many thrilling situations of actual realism.

THIS IS THE FIRST TIME THAT A MOTION PICTURE HAS EVER BEEN STAGED IN THE TERRITORY USED FOR "THE MAN FROM PAINTED POST." THE ROLLING PRAIRIE WITH THE SNOW-CAPPED MOUNTAINS IN THE REAR, TOGETHER WITH MANY VIEWS OF TYPICAL RANCH LIFE OFFER SOME OF THE MUST PICTURESQUE SCENES OF THE WEST EVER SCREENED.



Advertising Aids from the Exhibitors' Service Department

LOBBY DISPLAY:

A life-size cut-out of Douglas on horseback, brought up from one of the stills or from an old photograph of Douglas, backed by a painted cardboard picture of a Wyoming valley—the snow-capped mountains in the distance—would be effective. Douglas does the best work of his career in this picture as a rounder-up of cattle rustlers. Cattle painted on the scenery in the distance; and a sign at the cross roads reading: "Painted Post," would help to put your picture on the map to start with.

WINDOW DISPLAY:

Get up your lobby display well in advance; have it set up; photograph it; then take the photographs to the merchants in your town that have riding habits or harnesses or hats or revolvers to sell; get them to make up similar displays to hook up the campaign with your theatre and the running of this photoplay in your theatre. This will put you on the map—it will also help to sell their goods. Try it—see what a wonderful merchandise-mover this is. It will also pack your house.

CAR CARDS:

Somewhere,—in the Moving Picture World, we believe,—there was a notice recently that an Exhibitor had found that car cards pay. He said that in his town they cost \$75 a month for a one-a-month change; \$150 a month for a weekly change. He said they paid him next to newspaper advertising. Why not try this? Why not get right on the job with your local trolley cars? Be the LEADER—not the trailer. Do it before someone else does it—pack your house with the advertisements that you put in the cars. For the idea: Take your photograph of the lobby display and have it reproduced on the car card with a photo of Doug's smile in the opposite corner. This should pull any quantity of business for you.

WINDOW CARDS:

An old-fashioned sign post with "Painted Post"—something on the order of the sign posts that have advertised "Turn to the Right," would attract attention with a few words giving the name of your theatre and the date this photoplay plays in your theatre.

STREET DISPLAY:

Here's where you can hit it up big. Cowboys—cowboys—cowboys—blank cartridges—rough riding—till you can't rest. You can make a great splurge with this and let everyone in your burg KNOW that Fairbanks is arriving in screen form at your theatre.

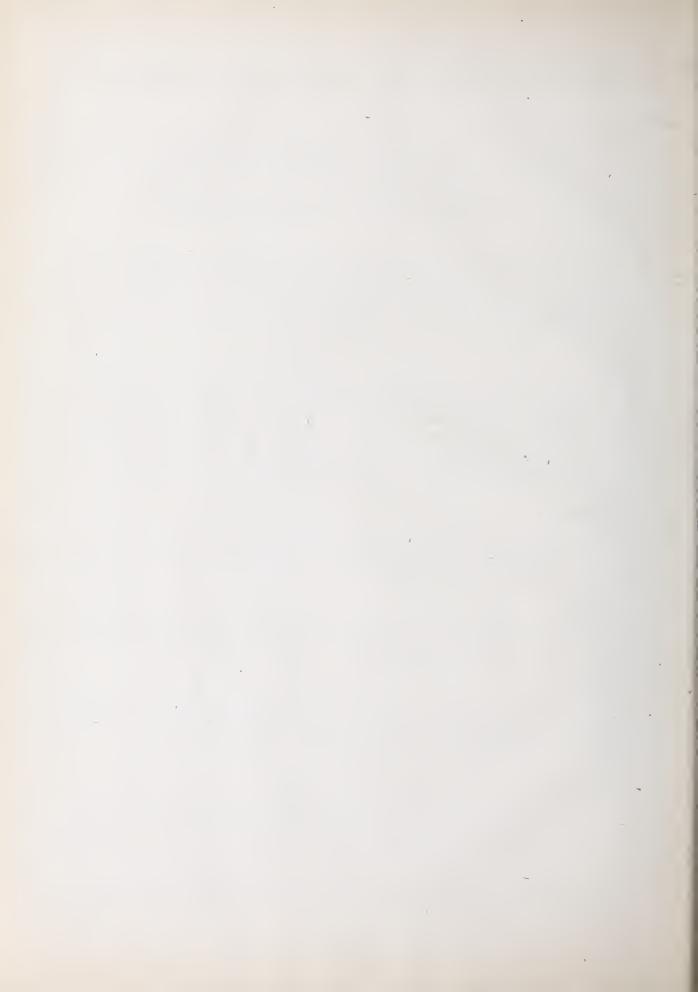
BOOK STORES:

Book stores can feature Wild West stories and sell them with the aid of this campaign. In the midst of a window display of such books, get your bookseller to place a photograph of the Douglas smile with a card of your theatre with its "Painted Post" somewhere about.

STREET FLOAT:

You could build a dandy float mounted on an automobile; have a sign post as above on it; mount thereon a beautiful girl in cowgirl costume on a horse; and let her carry the reproduction of the "Painted Post" sign post the way the "Joan the Woman" girl riders carried their staffs and "fleur de lis" to advertise the latter production in New York and elsewhere.

ANY SPECIAL SUGGESTIONS FOR ADVERTISING OR FORM LETTERS WILL BE GLADLY FURNISHED YOU INDIVIDUALLY BY YOUR EXHIBITORS' SERVICE DEPT.



MAIL CAMPAIGN.

WRITTEN BY THE EXHIBITORS' SERVICE DEPARTMENT

1st advance post card try this 9 days ahead.

Dear Madam:-

Douglas Fairbanks in the best picture of his career is coming to the theatre on I wish particularly to call your attention to this production on account of the unusual record of the West as well as Mr. Fairbank's superb acting.

2nd advance post card to be sent out by you to your patrons six days ahead of showing of film.

Dear Madam:—
That picture, "The Man from Painted Post," concerning which I wrote to you on....., is already creating for Mr. Fairbanks a reputation that augments his already remarkable prestige for big time productions. It crystallizes the life of the great West in a way that no other picture has ever done or will do. The date is......

Manager.

THEN TRY THIS LETTER ON YAUR PATRONS MAILING SAME THREE DAYS BE-FORE SHOWING THE PICTURE IN YOUR THEATRE.

Dear Madam:-

Few motion picture people in their efforts at realism would go a three-days' journey from the Studio take a special train full of actors; engage the principal cowboys that contested in the Frontier Day Celebration in Wyoming; engage a private ranch of 160,000 acres with 30,000 head of cattle—just to have a film the REAL ARTICLE. Yet this is what Douglas Fairbanks has done in his latest picture, coming to this theatre onentitled "The Man from Painted Post."

Throughout the photoplay there is a touch of pathos—of heart interest—of love, as Douglas tries to unearth the identity of the bad man who shot his sister and as he incidentally meets the woman he loves whose ideas are so totally different from those of the "Fancy Jim Sherwood," whom Douglas represents in the play.

The theme itself; the scenes; the tense action; the typical Fairbanks acting—all of these and more will make you and yours want to see this latest Art craft picture and will also make you glad that you came.

I wrote to one of our friends about a picture recently—she came and brought twelve friends with her. Of course we appreciated the compliment and the courtesy. But further than this: we feel it is an idea that many of our friends will be glad to take note of and to follow out. For example, did you ever think that the community would do without pictures or picture theatres? If then, the picture theatre has become such a valued aid in social life and social betterment, why not let every one of us support it by telling our friends about such superior productions as "The Man from Painted Post." Do your bit—we will do ours. I thank you.

Yours for Better Pictures and Good Service,

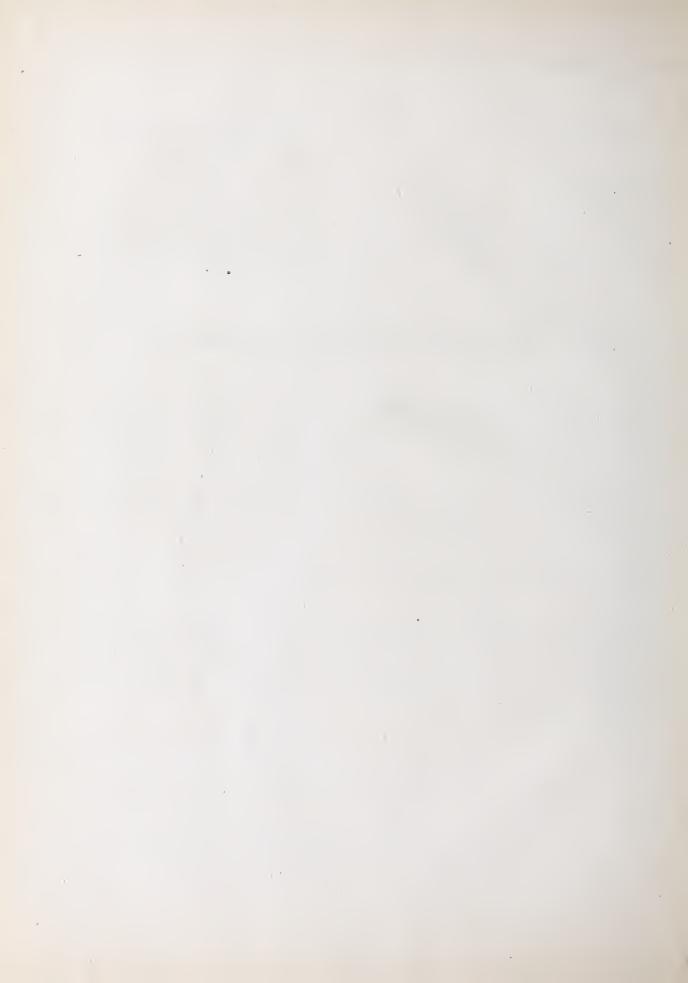
Manager.

FOLLOW UP POST CARD TO SEND OUT THE DAY OF THE SHOWING

Dear Madam:---

Referring to our letter to you on "The Man From Painted Post" which is running today at the, may I say to you, please, that the first performance starts at.....; the second at.....and the evening performances are at.....and...... insure you an opportunity to attend one or more of these performances without losing a foot of this splendid picture. Please come early if possible.

Manager.



Stock Star Cuts and Mats-DOUGLAS FAIRBANKS



Issued in SETS of SIX—consisting of:
Three One-column
Two Two-column
and One Three-column
(Above reproductions reduced in size)

Always obtainable at your exchange



Advertising Layouts

EXACT SIZE



photo-play by DOUGLAS FAIRBANKS ... From the Story by JACKSON GREGORY ... directed by JOSEPH HENABERRY ...

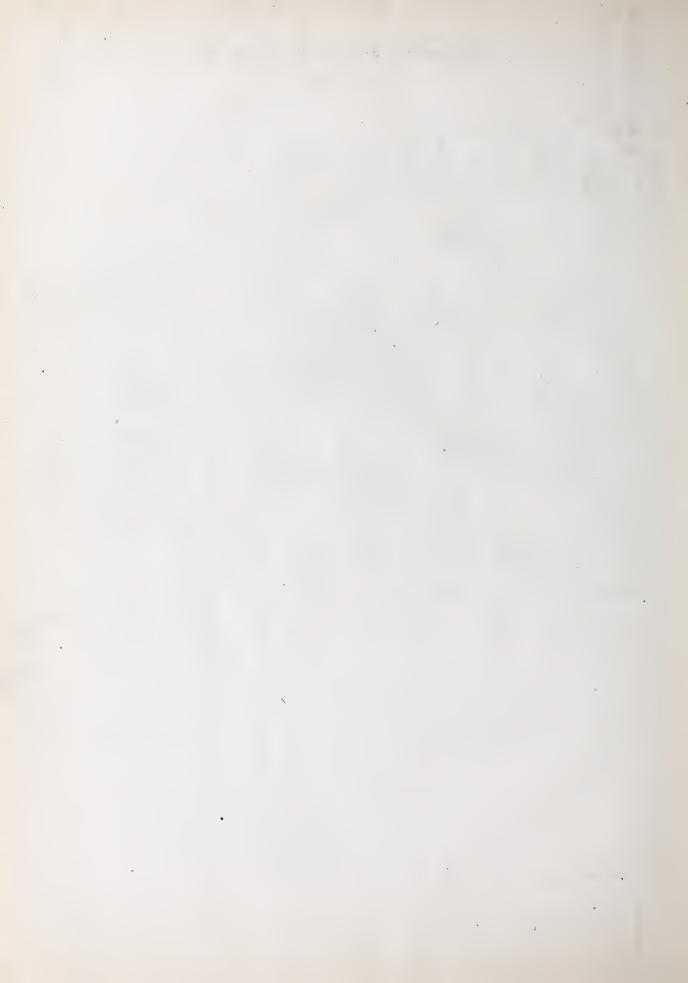
DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performances, Prices, Dates of Showing, etc.





These are always obtainable at your exchange in either cut or mat form.





"The MAN Photo-play by DOUGLAS FAIRBANKS From Story by JACKSON GREGORY Directed by JOSEPH HENABERRY

DISPLAY IN THIS SPACE

Name of Theatre Location, Time of Performances,

Prices, Dates of Showing, etc.



These are always obtainable at your exchange in either cut or mat form.



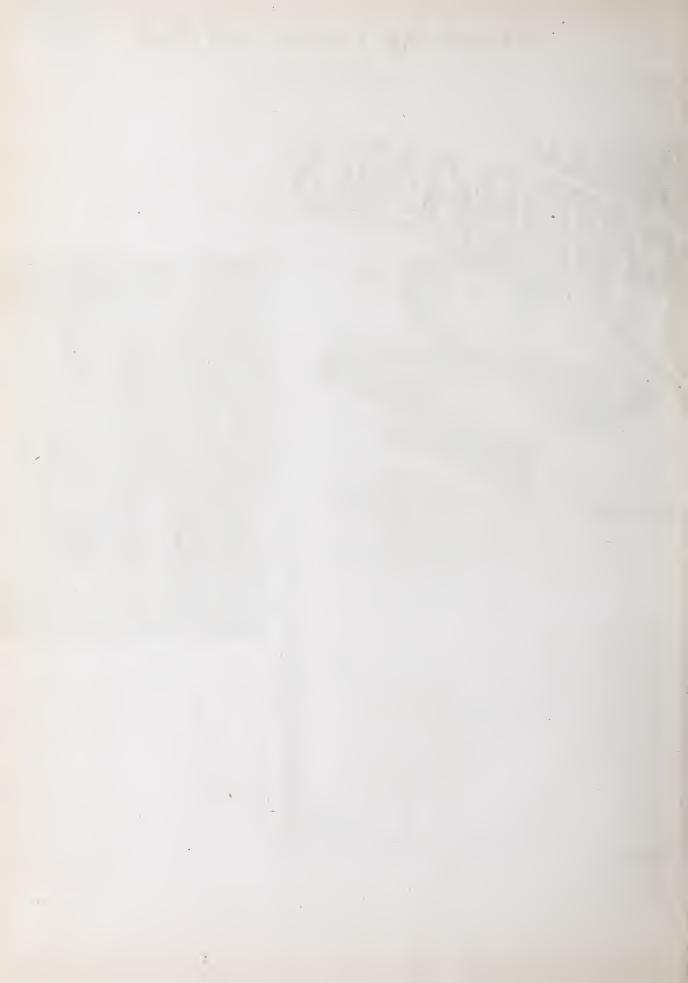
Advertising Layout and Slide

EXACT SIZE





Beautifully colored announcement slide this size obtainable at your exchange.



LITHOGRAPHS



Twenty Four Sheet Stand



One Sheet Poster



Six Sheet Poster





Six Sheet Poster



Three Sheet Poster



Half Sheet Window Card



One Sheet Poster



Three Sheet Poster

.

Reproductions of Scene Cuts and Mats



Issued in SETS of TEN—consisting of:

Five One-column
Three Two-column
and Two Three-column
(Above reproductions reduced in size)

Always obtainable at your exchange.



Press stories to be sent out a week ahead and during the showing of "THE MAN FROM PAINTED POST".

A special treat is in store for the many admirers of Douglas Fairbanks in his newest Artcraft picture, "The Man from Painted Post," coming to thetheatre next....... The script for this photoplay was written by Douglas himself and is based on Jackson Gregory's recent magazine story "Silver Slippers." In the role of Fancy Jim Sherwood, the immaculate dude who wipes out a powerful gang of cattle rustlers, the smiling star offers a characterization that wil meet with popular favor among patrons of clean pictures.

Bucking bronchos, crack-riding, trick roping and bulldogging steers are among the interesting features offered by this comedy drama of the true west. Participating in these scenes are the champions of the world in their respective accomplishments, including Sam Brownell, champion bucking broncho rider; John Judd, fancy rope artist; Tommy Grimes, H. A. Strickland and other winners at the last Rodeo Competition held in Cheyenne, Wyo. It was at this meet that Douglas Fairbanks signed up the champions for "The Man from Painted Post" and each individual gives a good account for himself in this picture.

Instead of staging this production in California where his studio is located, Douglas Fairbanks took his entire company in a special train to Laramie, Wyo., where, thirty miles from the railroad station, he leased the Riverside Ranch, covering 160,000 acres, containing 30,000 head of cattle.

(Continued over)



Considered the most picturesque ranch in Wyoming, this occasion marked the first time a motion picture had ever been staged in this territory.

"The Man from Painted Post" is unlike any previous Fairbanks vehicle in that it affords him an opportunity to display actual histrionic talent in addition to his own typical style of acting. In contrast to the many humorous situations of the Fairbanks variety are scenes of deep dramatic interest in which the versatile Douglas proves his ability as an actor. Supporting the star is an excellent cast, including Eileen Percey, Frank Campeau, Frank Clark, Herbert Standing, William Lowry, Rhea Haines, Charles Stevens and Monte Blue. The picture was staged under the direction of Joseph Henaberry, assisted by Millard Webb.

Never before has such a collection of notable cow-boys appeared in a motion picture as is displayed in Douglas Fairbanks' new Artcraft picture, "The Man from Painted Post," coming to the......theatre next...... All the cow-boys appearing in this picture are winners of championships in roping, riding, shooting and other Western sports. In addition to these experts are seven of the most fiery bucking bronchos used in the recent Frontier Meet at Cheyenne, Wyo. All of which promises some excitement for those who will view popular Douglas' new photoplay.

Cow-boys have no particular love for tenderfeet and keep very much to themselves when Easterners are around. When Douglas Fairbanks arrived at the beautiful Riverside Ranch in Wyoming to stage his new Artcraft picture,

(Continued over)

"The Man from Painted Post," coming to the.....theatre next....,
the natives of the plains acted very respectful to him-- but kept their
distance. This feeling lasted just as long as it took the popular actor to
get into his Western outfit, mount his horse and dash out on the prairie for
a wild ride around the new "location." In amazement they watched the
"tenderfoot" pick up his hat from the ground while going at full speed,
saw him rope a dangerous looking steer and perform other Western tricks.

Douglas was in one his many playful moods. When later he leaped upon the
back of a "bucker" and succeeded in remaining there until the pony quieted,
the barrier between the natives and the visitor was lifted and he immediately became "one of them."

Prairie Rose, who holds many medals for trick riding and roping, appears in the new Douglas Fairbanks-Artcraft picture, "The Man from Painted Post," coming to the.....next....... There are very few western contests such as the Pendleton Roundup, the Cheyenne Frontier Day Day Celebration and the Golden City Show that do not feature Prairie Rose in their billing as "The West's Real Product." Rose is the wife of John Judd, champion rope spinner and broncho buster, who also plays an important part in Douglas' new photoplay of the western plains during the cattle rustling days.

Among the many interesting features of Douglas Fairbanks' latest Art-craft picture, "The Man from Paixted Post," now at the.....theatre, is "Smiles," his talented horse. "Smiles" will be remembered for his thrilling



work in "Wild and Woolly." Since his appearance in that picture the cow-pony won a medal at the recent Jubilee Frontier Days Celebration in Cheyenne, where he co-starred with his best friend and pal, Douglas Fairbanks. In "The Man from Painted Post" the horse gives a good account of himself against many other spirited animals owned by the champion cow-boys who appear in this picture.

Staged in the most picturesque country in Wyoming, Douglas Fairbanks new Artcraft picture, "The Man from Painted Post," now at the...... theatre, discloses the most spectacular natural setting ever accorded a Fairbanks picture. The genuine atmosphere of the prairie, with its snow-capped mountains in the distance, is evident throughout the entire production offering views of exceptional scenic beauty as a background to the rapid-fire story of cattle rustling days.

Douglas Fairbanks goes to the extreme in his endeavor to obtain realism. As an indication of this he recently took his entire company of fifty people from Los Angeles to Wyoming, in order to get the true background for his new Artcraft photoplay, "The Man from Painted Post," now at the...... Most western pictures are staged in California and although the Fairbanks studio is there, the actor-producer spent a week in transferring his producing organization to the real prairies and the exact locale of his story. Not satisfied with this he personally journeyed to Cheyenne, where he signed up the champions of a Rodeo meet, in order to get the best effects in scenes showing the branding of cattle, reckless riding and roping of steers.

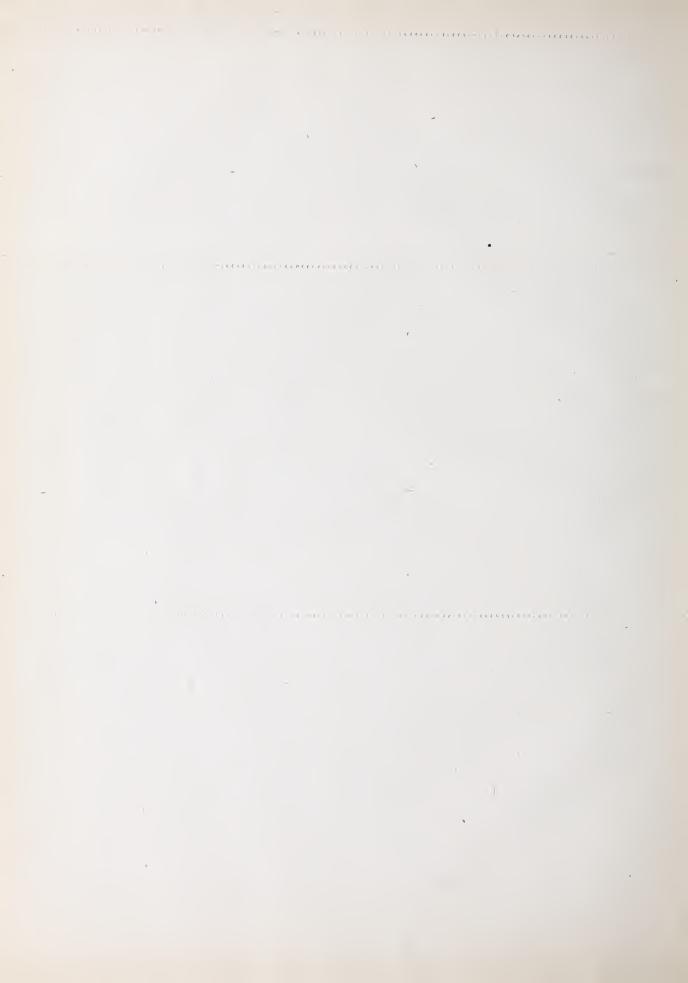


Since the production of his new Artcraft picture, "The Man from Painted Post," now at the.....theatre, Douglas Fairbanks might be mistaken for a member of the Laramie, Wyo., Board of Trade. In fact, several of his friends expect that his ardor for ranch life will result in his purchasing a large stretch of Wyoming cattle land in the near future.

Upon completion of his new Artcraft picture, "The Man from Painted Post," now at the.....theatre, Douglas Fairbanks held an Athletic Meet at Laramie, Wyo., in which all the cow-boys appearing in the film took part. Various forms of sport were presented and \$300 in cash prizes were awarded by the popular actor. Tommy Grimes, the famous steer roper, took first prize; Sam Brownell, champion bucking broncho rider of the world, took second; John Judd, fancy roper, third; H. S. Strickland, fourth, and Ed Burns fifth, with the other forty-five cow-boys who appeared in the film, tagging along in line.

"The Man from Painted Post," the new Douglas Fairbanks-Artcraft picture now at the.....theatre, marks the debut of Joseph Henaberry as a director in the Fairbanks organization. The latter was selected by Douglas to alternate with John Emerson in staging Fairbanks-Artcraft pictures and the success with which he put on the new Fairbanks offering: proves the fact that the star made no mistake when he selected him. Millard Webb, the youthful actor-director, also presents his initial work as assistant director of "The Man from Painted Post", with great credit to himself.

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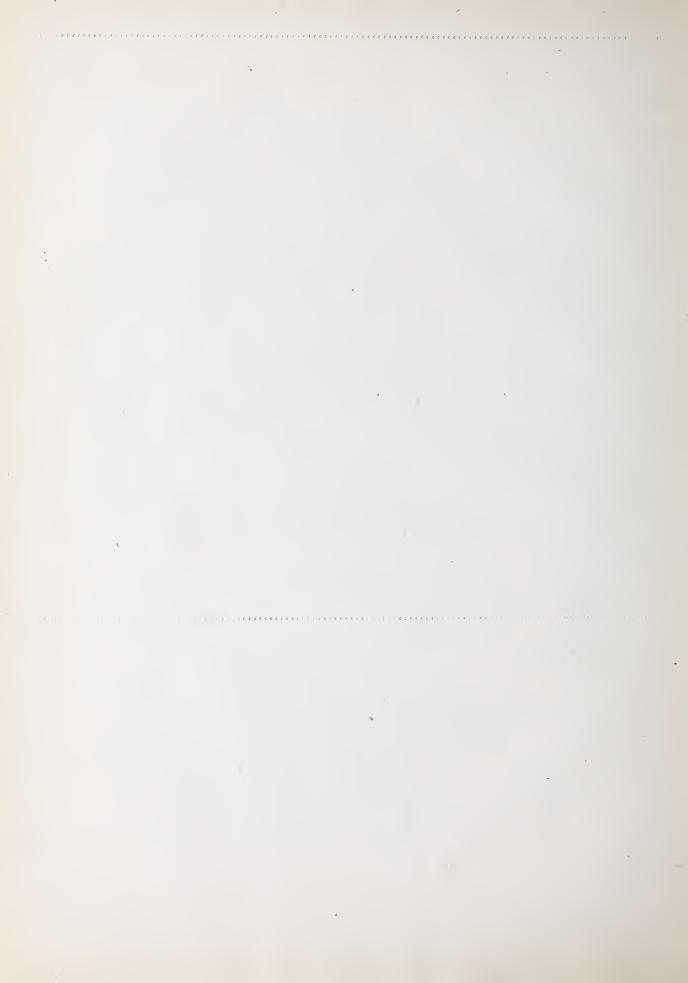


The great demand for Douglas Fairbanks-Artcraft pictures keeps the energetic star very active at all times. In order to handle his productions in the quickest and most efficient manner, the actor-producer has surrounded himself with a unique organization that has a working plan all of The system created by Douglas himself makes it possible for his company to turn out twice as much work as under ordinary conditions. various department heads of this company are Anita Loos, scenario chief; John Emerson, director general; Victor Fleming, head photographer, and John Fairbanks, brother of the star, general manager. The co-operative scheme of photoplay production used by this company calls upon every member of the organization to advance ideas even if they are not in direct line with their personal duties and results in the fact that each Fairbanks picture is greater than the last. At the head of the entire organization and in touch with all details pertaining to its workings is the tireless Douglas himself -- the master-mind behind every branch of the company.

SPECIAL STORY.

In his latest Artcraft picture, "The Man from Painted Post," now at thetheatre, Douglas Fairbanks discloses many new cow-boy tricks, learned from champions of a recent Rodeo Meet, who appear with him in the photoplay. The story of Wyoming cattle rustling days presents the versatile Douglas in many thrilling situations offering typical Fairbanks surprises.

(Continued over)



Among other things Douglas is called upon to shoot two holes through the "bad man's" hat while it reposes peacefully upon the latter's head, some hundred yards away. When the usual substitute was suggested, Fairbanks refused to listen to it, thereby retaining his disinction of never "faking a stunt" before the camera. Frank Campeau, the popular Broadway actor who portrays the outlaw character, being familiar with Douglas' ability as a sharpshooter, readily agreed to go through the bit, but when the star leveled his guns and fired two shots directly at the actor's head, even he had a sinking feeling in his stomach. "I know Douglas is a crack-shot, but even at that, when I looked into the mouths of those 'young cannons' it made me a bit uneasy," said Campeau later. The scene was enacted exactly as per schedule, however, and Campeau's hat lay on the ground before he realized it was all over.

"The days of trick photography are decidedly over, with the exception of the slap-stick comedy," said Douglas in speaking of the incident, "and those scenes prove that you can easily recognize a faked bit by the unnatural tempo of the action. Whenever a scene does not look natural, you can take it for granted that it has been duped."

Many producers cry "realism," but how many actually carry this out?

Douglas Fairbanks has become one of the very topmost screen favorites in the world for various reasons, one of which is that he never asks anyone to do what he would not attempt himself. There is no such thing as "doubling" in a Fairbanks picture. If a scene demands that he leap from a tree over a chasm on to another, he does not hire a "daredevil" to do it for him. He either does it himself or the incident is not included in the photoplay. Judging from past examples he would rather stop the production entirely than to allow a daring piece of business to be the cause for omitting a good punch in a picture.



SYNOPSIS.

In Wyoming between the Big and Little Laramie, on the far-reaching plains where countless herds of cattle graze, the owners of the live-stock turn not to the forces of law and order for protection from the cattle rustlers but depend on professional hunters of "bad men" for relief.

"Fancy Jim Sherwood," from Painted Post, is a man of great reputation as a result of his success in cleaning up rustling gangs. Sherwood's particular vocation was decided for him several years ago when a bad man called "30-30" Smith, shot and killed his sister. The forces of the law failed to apprehend "30-30" and Sherwood vowed to make himself proficient in the art of gun handling, becoming the enemy of all "bad men," hoping finally to avenge himself on "30-30."

The cattle owners of the Big and Little Laramie district, aroused over their continued cattle losses and suspecting a deperate character named Madden, finally secure Sherwood's services to wipe out the rustler's gang. Sherwood accepts the proposition and arrives on the scene to begin his operations. In order that his purpose be unsuspected he comes in the guise of an Eastern tenderfoot who has just purchased a ranch, incidentally furnishing much amusement to those around him.

He plays his part well. In his assumed character he learns the general conditions around the country and finds that Madden is responsible for the thefts. During this time he meets a girl upon whom Madden is forcing his attentions. The girl is a school teacher from the East and is opposed to the violence and bloodshed of the West. Sherwood gradually falls in love with her and wishes that he was something other than what he is--a good gun man.

When Sherwood learns that Madden is none other than "30-30" Smith, he finds himself between two fires, his desire to respect the feeling of the girl he has learned to love and the vow to avenge his sister's death.

Madden forces the issue in an attempt to make a final clean-up. The girl in an endeavor to save Sherwood, whom the bandit has sworn to "get," is captured by the latter. After various exciting incidents Sherwood finally succeeds in turning the tables on Madden and his gang, capturing them and saving the girl.



Press-Book

and

Exhibitor's Aids

Jesse L. Lasky PRESENTS

Jack Pickford

AND

Louise Huff

in

"The Ghost-House"

By Beulah Marie Dix Directed by Wm. C. De Mille



The most popular boy and girl combination on the screen to-day. A sure winner wherever they appear.



A Paramount Picture







WHAT YOU WANT TO KNOW ABOUT "THE GHOST HOUSE"

GHOSTS, LIKE FAIRIES, PEOPLE BELIEVE IN. They don't only like to talk about them, but they love to see them. Ghost stories will last forever, and so long as superstitions are part of everyone's nature, these stories will be universally attractive.

HERE IS A GHOST PICTURE STORY that never had its equal, for there really never was a ghost at all, despite every character in the production seemingly sees them.

ASIDE FROM THE STORY, which comes from the versatile pen of Beulah Marie Dix, Jack Pickford and Louise Huff are the stars in the production. There are no two young artists who have come to the forefront as rapidly as these two, and they are the greatest team to attract real big business any exhibitor could wish for.

THESE STARS TYPIFY YOUTH in its every degree. They bubble over with joy and they bring to the screen that happiness that is so wonderful in all life.

WILLIAM C. DeMILLE DIRECTED THIS PICTURE, and has given the phoplay-lover something unusual. The exteriors of the production are quaintly unique and certainly lend a wonderful atmosphere to the theme of the ghosts.

THESE TWO STARS have done wonders with pictures of youth, and their recent productions have been the cause for the breaking of many box office records throughout the country.

THE LIVE-WIRE EXHIBITOR will advertise these two stars in a big way, and let his clientele know just what is what about this production. He's the fellow that will make a real clean-up on "The Ghost House."

EVERY POSSIBLE ACCESSORY that is necessary for an elaborate promotional campaign on this picture has been prepared for every exhibitor.

LOOK OVER THIS LIST OF AIDS and if their use is not plain, we have a Service Department that will help you put across this and all Paramount Pictures in a

particularly clever manner.

LIVE-WIRE EXHIBITOR ACCESSORIES

Paper

Two one-sheets
Two three-sheets
Two six-sheets

Photos

Ten 8 x 10 black and white Eight 11 x 14 colored gelatin Two 22 x 28 colored gelatin 8 x 10 photos of star

Cuts and Mats on Production

Five one-column Three two-column Two three-column

Stock Cuts and Mats of Star Five one-column

Three twò-column Two three-column

Rotogravure

Series of Advertising Layouts; Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

JACK PICKFORD AND LOUISE HUFF are two stars you can always "play" to fill every seat in your house. Every person, old and young, love the type of stories they present.

GET THE ACCESSO-RIES from your Exchange and use them freely and you will "bring home the bacon." These stars will appear in a number of future pictures, so your advertising at this time will be of double advantage. It will serve for what comes later.

CONTENTS

- .1..Cover
- 2. About the Picture and Accessories
- 3. Advance Post Cards and Letter
- 4. Promotional Ideas
- 5. Jack Pickford's Career
- 6. Stock Star Cuts and Mats
- 7. Ad Layouts with Mats
- 8. Ad Layouts with Mats
- 9. Ad Layouts with Mats
- 10. Ad Layouts with Mats
- 11. Lithographs
- 12. Production Cuts and Mats
- 13. Musical Synopsis
- 14. Advance Publicity
- 15. Advance Publicity
- 16. Advance Publicity
- io. Advance Publicity
- 17. Advance Publicity
- 18. Advance Publicity
- 19. Cast and Synopsis
- 20. Synopsis Continued



DIRECT BY MAIL ADVERTISING OF "THE GHOST HOUSE"

. First Advance Post-card

Second Advance Post-card

Dear Madam:

Dear Madam:

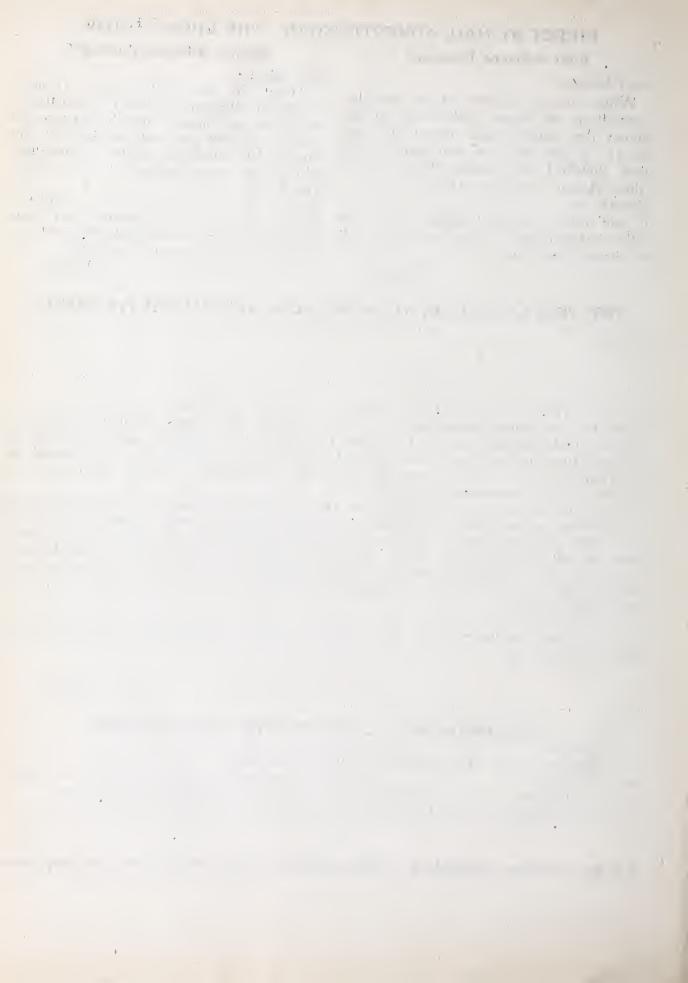
Manager.

Manager.

• • • • • • • • • • • • • • • • • • • •
•••••
In "THE GHOST HOUSE," which is to run in this theatre on
bestowed upon the
Vous for Comice
Tours for Service,
Yours for Service,
FOLLOW-UP POST-CARD ON "THE GHOST HOUSE"
Dear Madam: After we show "THE GHOST HOUSE" at the

TRY THIS LETTER ON YOUR PATRONS AND WATCH ITS EFFECT

For any individual suggestions or letters not found above, write the Service Department.



ADVERTISING SUGGESTIONS ON "THE GHOST HOUSE"

Lobby Display:

This photoplay shows an old house left by a man named Atwell to his neices. Everybody thinks the house is haunted. Why not display a cardboard house with Louise Huff and Jack Pickford in winding sheets creeping up or down the stairs or standing in the lobby looking up at the house, where you can see a ghostly form draped in a sheet at the window. This is sure to arouse the interest of grown-ups as well as children.

Window Display:

For the furniture stores, you can get up similar advertising.

Car Cards:

A picture of Jack Pickford with a winding sheet painted around him by a local artist would be sure to attract the attention of the fans who patronize your trolley cars. The balance of the copy could be devoted exclusively to your announcement, or you could further illustrate your card by a photograph of the lobby display.

Street Display:

A man or a woman, dressed up in a sheet, passing before the windows of a house, built on a float, with a sign on the float asking: "Can you see the ghost," would be sure to attract. Have the inside of the house illumined just enough to show the shadow of the ghost on the window panes.

Newspaper Advertising:

Hook up your newspaper advertising with the window and lobby display as much as possible, so that the GHOST thought is brought up by each piece of advertising that you do on this production.

For special advertising stunts on this production, consult our Service Department.



JACK PICKFORD'S METEORIC CAREER

Just as some unfortunate men are known as "Mrs. So-and-so's husband," so young Jack Pickford was once famous as "Mary Pickford's brother"—until a few years ago. Recently, however, Jack Pickford has won for himself a unique place in the film world and there are those who insist that Mary will have to look well to her laurels in the months to come.

There is a certain something about both Mary and Jack Pick-ford—a something impossible to explain in clearer terms than this which endears them to everyone everywhere. Most probably it is the spirit of eternal youth and the joy and fun they put into their work and which shows in every move and gesture and every sparkling Pickford smile.

Both Jack and Mary were born in Toronto, Canada. Jack received his education in the public schools of that city and later at
St. Francis Military Academy, New York. As he says himself, since
leaving that institution he has received a very liberal education
in his stage and screen work. For instance, in "The Ghost House"
which is Mr. Pickford's latest Paramount production and which is to
be shown at the Theatre on he received a
thorough initiation into a college fraternity. "If the real ones
are any worse than that", smiled Mr. Pickford the other day, "I'd
sure be a non-frat man!"

"Peg Robin" and "The Three of Us" are the most important stage plays in which Jack Pickford worked in juvenile parts before attempting screen work. The latter began with the old Biograph company with which his sister was first associated and where he was given all sorts of roles, from the most insignificant "extra" part to a near-star part.

Soon after his advent to the screen, however, Famous Players Company claimed him and early in this company he appeared with Mary Pickford, Marguerite Clark and others in small roles. It was not long, however, before his genius was "discovered" and he began co-starring with many of the most famous actresses of fildomm—notably Louise Huff, who still works with him. Mr. Pickford's most famous characterizations were in "The Dummy," "Freckles," from the novel by Gene Stratton Porter, "Great Expectations," "The Varmint" and now "The Ghost House."

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Stock Star Cuts and Mats-Jack Pickford and Louise Huff



Issued in Sets of Ten—Consisting of:

Top row—Two three-column cuts and mats
Centre row—Four single-column cuts and mats
Bottom row—Three double-column and one single-column cuts and mats

Always Obtainable At Your Exchange



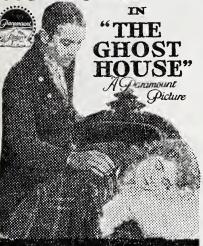
Advertising Cuts and Mats That Advertise!

If your ad doesn't catch the eye, it doesn't matter how strong is your copy Six border cuts in two styles and three sizes

SINGLE COLUMN HALF-TONE.—This is the best photograph for newspaper reproduction that we could select from a big set—you can't expect it to reproduce like a line cut, but where your paper prints well it is a great little ad.
 SINGLE COLUMN LINE CUT.—Here is a little cut that can't be lost, no matter what ad. they put over it, under it or at the side. It doesn't look so much like Jack Pickford and Louise Huff as would a good half-tone reproduction, but it will stop the eye quicker that is roving across the page, and it won't print like a blot of ink, as some small half-tones do.
 DOUBLE COLUMN LINE CUT.—Some people like line cut advertising attention attractors best, and for those people we have prepared the cut on this page, and the only thing that beats it is the triple and the picture itself.

- 4. DOUBLE COLUMN HALF-TONE.—For those advertisers who are lucky enough to have a good paper, well printed, there is nothing like a half-tone illustration, but be sure it's going to print well.
- TRIPLE COLUMN LINE-CUT.—Nobody can read your local paper in which your ad. appears and miss this advertisement.
- 6. TRIPLE COLUMN HALF-TONE.—If you are buying space more than one day or have a good paper well printed—a half-tone is a half-tone, and you can't expect a line drawing to look as much like Jack Pickford and Louise Huff—besides, this is a great ad. cut.





By Beulah Marie Dix Directed by Wm. C. De Mille

REMEMBER YOUR FIRST GHOST?

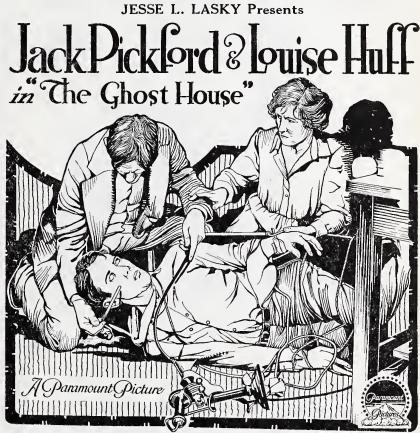
You could put your arm fright through it, couldn't you?

Come! Let's go back lover the years to "ghost-days" again. See the happiest boy and girl in the happiest little play; a show that will send you home athrill with the spirit of youth.

OTHER ATTRACTIONS

Next Feature Admission Price

Paramount Theatre



By BEULAH MARIE DIX

Directed by WM. C. De MILLE

Did You Ever Sleep in a "Haunted House?"

You can hear the bones rattle yet, can't you? Remember the white-sheeted unearthly spectres that chilled you to your marrow?

Come! Let's live the bygone days again! See the best boy and girl on the screen; let them bring to mind again the escapades of bygone boyhood.

Other Attractions and Musical Programme

Next Feature

Admission Price

PARAMOUNT THEATRE

Don't regard advertising as you would a coat of paint; it's the very foundation on which your house rests.



Jesse L. Lasky



Directed by Wm. C. DeMille

Spooks! Ted! Spooks! Hear His Bones!

See the happiest boy and girl in the world in the happiest little mystery play ever written. All week at this theatre.

Other Attractions

Next Week's Feature

Admission

Paramount Theatre

Jesse L. Lasky presents

JACK PICKFORD LOUISE HUFF



"The Ghost House"

A Paramount Picture

By Beulah Marie Dix Directed by Wm. C. DeMille

Here Comes the Ghost!

Do you believe in spooks? If you've a trace of the boy left in you you'll see this delightful picture. You'll recall the bygone days and you'll go home with some of the vim and "pep" of boyhood regained.

OTHER ATTRACTIONS

Next Week's Feature

Admission

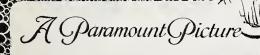
Paramount Theatre

Absence of advertising is not best; a house quite empty is a house distressed





HUFF In The Ghost House"



By BEULAH MARIE DIX

Directed by WM. C. DE MILLE

Did You Ever See a Ghost?

Come on, folks! Live the old days over again. Join Jack Pickford in the merriest ghost hunt you saw. He's here all week but if you want a seat you'd better get here early.

Next Week's Feature

OTHER ATTRACTIONS

Admission Price

PARAMOUNT THEATRE

Our business would be a sorry thing were it not for the publicity that prods it on

THE TO STRAIN I BERLIE

AVOIT CARTE ROUTE | - ---

PARAMOUNT THE LIRE

on hadoughlet studies

Jesse L. Lasky presents

UISE HUFF



By Beulah Marie Dix

Directed by Wm. C. DeMille

Do You Believe in Ghosts?

Remember the night you slept in the "haunted house?" Scared, weren't you? Or perhaps you weren't. Anyway, let's Theatre, and live the old days over again.

Next Feature

OTHER ATTRACTIONS

Admission Price

Paramount Theatre

An idea, like a ghost, (according to the common idea of a ghost) must be spoken to a little while before it will explain itself

Paramotivi Ingeline

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Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your exchange



Three-sheet



Slide



One-sheet



One-sheet



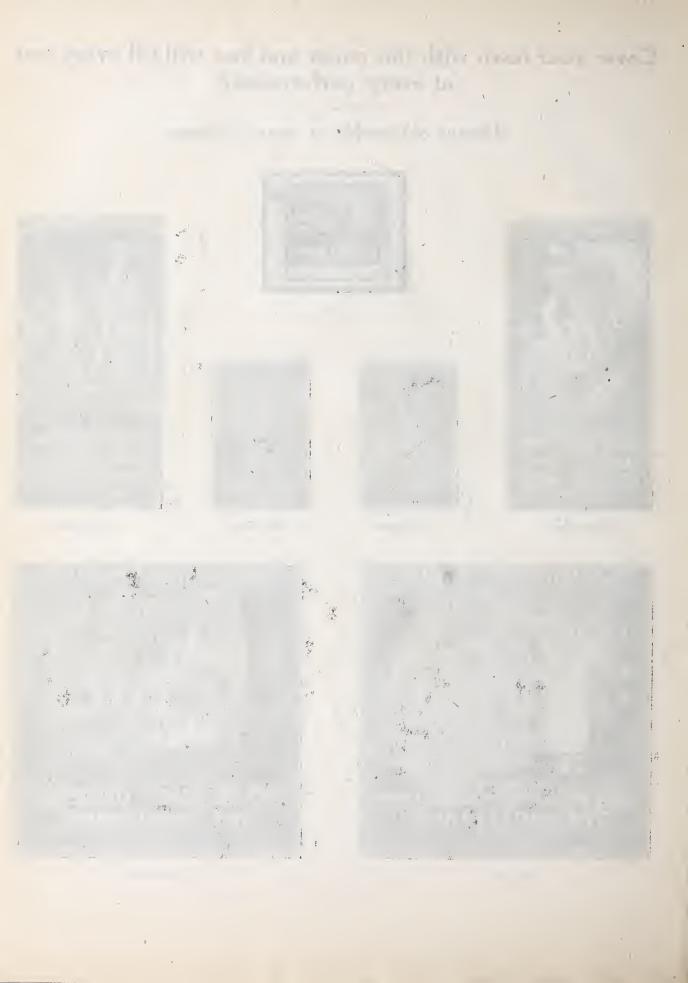
Three-sheet



Six-sheet



Six-sheet



Stock Production Cuts and Mats "THE GHOST HOUSE"



ISSUED IN SETS OF TEN CONSISTING OF:

Top row—Two three-column cuts and mats Center row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always Chtainable at Your Exchange



Musical Synopsis of "The Ghost House"

By JAMES C. BRADFORD

Musical Director, Broadway Theatre, New York City

REEL 1

	1.	11/2	At	screening3/4 Allegretto—Minuet—Boccherini	
	2.	11/4	T.	Spud Foster	
				Alice King	
	4.	11/4	D.	Lawyer enters room	
	5.	23/4	D.	Ted enters telegraph office	
	6.	31/4	D.	Spud at door4/4 Moderato—March Miniature—Jacobi	
REEL 2					
	7.	21/4	Т.	The eerie hand of twilight4/4 Moderato—Woodland Whispers—Czibulka	
				(1st Part only)	
				Wakeful watching4/4 Allegretto moderato—Humoresque Burlesque—Gillet	
	9.			The ghost that whiskey made	
	10.	3	D.	Loise meets Ted	
				(Whistler and His Dog)	
REEL 3					
	11.	13/4	Т.	The Alarm	
				I could help if you'd trust me	
1	13.			Spud enters home4/4 Moderato Mysterioso—Mysterioso No. 2—Minot	
				Old Allan's neices	
				REEL 4	
	15.	3	T.	The morning paper	
	16.	1,3/4	D.	Boys bind Ted	
	17.	21/2	D.	Boys leave Ted4/4 Moderato—*A Pal Like You—Kern	
				(From Oh, Boy!)	
	18.	2	Т.	Emergency	
	10	00/	<i>-</i>	REEL 5	
				Spirits that walk	
				Forest leaves Garret	
	21.	1 1/2	D.	Ted and Lois Alone	
	22	13/	D	(From Oh, Boy!)	
				Police enter auto	
	25.	294	. ש.	Ted and Loise	
				(From Oh, Boy!)	

THE END

All selections carried by G. Schirmer, 3 East 43rd Street, New York City.

^{*} Repeated selections.



Press stories to be sent out a week or ten days in advance of the showing of "THE GHOST HOUSE"

One of the most unique of the many clever photodramas in which ck Pickford and Louise Huff have been seen together, will be own at the Theatre on This is a Paramount cturization of Beulah Marie Dix's clever story, "The Ghost use."

NOVEL ASSORTMENT OF CHARACTERS IN PICKFORD FILM

A drunken bank robber in the garret, two frightened girls on e second floor, and a young man being initiated into a college aternity on the first floor in a haunted house. This is the ndition at the opening of "The Ghost House," a Paramount picture th Jack Pickford and Louise Huff in the stellar roles which will shown on at the Theatre. The denouement is st amusing. None of the persons in the house is aware of the esence of the others until a series of complications straighten tters out and "all's well that ends well."

After finishing their Paramount production, "The Ghost House," e two energetic young screen stars, Jack Pickford and Louise Huff esided at the opening of a new theatre in Stockton, California. is is a twenty-five hundred seat house and one of the most modern dup-to-date theatres in the neighborhood.

"The Ghost House," the latest Paramount picture in which these o versatile young stars have appeared, is to be shown on the Theatre.

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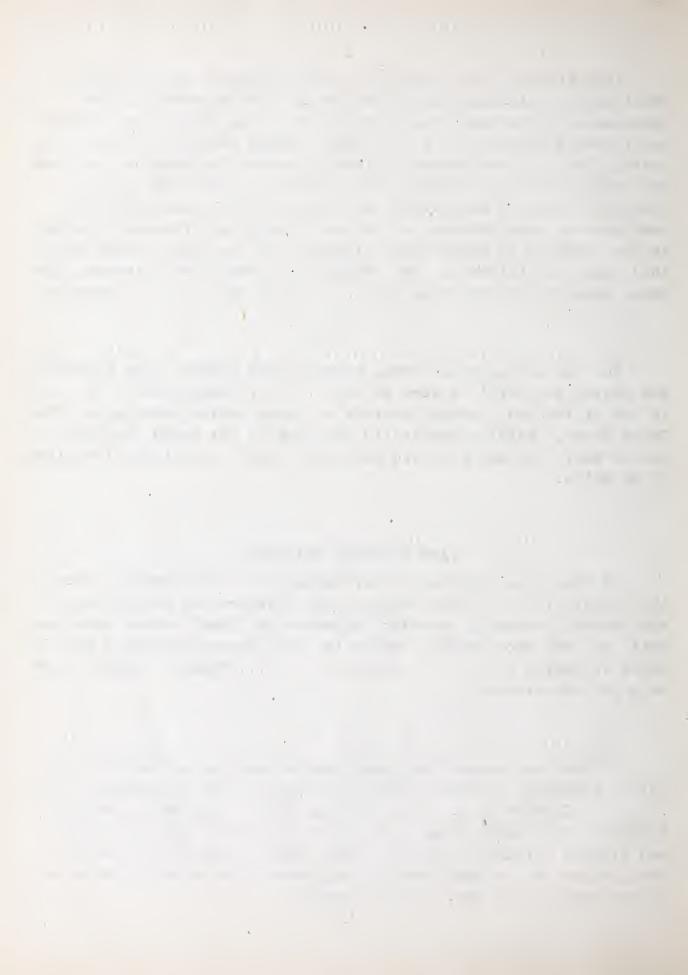
Jack Pickford, the strenuous young Paramount star in "The Ghost House," finding himself too young to be accepted by the government in the army, has gone into fighting on his own account and recently appeared in a four round boxing match at a local boxing club. It was generally thought around the studios that Jack was rather lacking in energy and it caused a great deal of consternation when it was learned that this clever young actor had been arising every morning at six and undergoing rigorous training at the hands of an experienced fighter. In the boxing match Pickford came off victorious. Mr. Pickford's most recent picture, "The Ghost House," will be shown on at the Theatre.

The two most popular young stars of the screen, Jack Pickford and Louise Huff will be seen at the Theatre on in one of the most unusual stories of their entire repertoire, "The Ghost House," written especially for them by the noted novelist, Beulah Marie Dix and produced under the expert direction of William C. De Mille.

JACK PICKFORD GRADUATES

In their last production for Paramount, "The Varmint," from the clever story by Owen Johnson, Jack Pickford and Louise Huff, the screen's youthful co-stars, appeared as "prep" school scholars, while in "The Ghost House," which is their latest photoplay and which is coming on to the Theatre, Jack is seen as a college student.

In the cast supporting Jack Pickford and Louise Huff in their latest Paramount picture, "The Ghost House" which is coming to the Theatre on are Olga Grey, James Neill, Eugene Pallette, Mrs. Lewis McCord, Horace B. Carpenter, Edythe Chapman and Lillian Leighton, all well-known faces to screen followers. This is one of the most fascinating productions in which these two clever young stars have as yet appeared.



Press stories to be sent out two or three days in advance and during the showing of "THE GHOST HOUSE"

DETECTIVE BECOMES CRIMINAL DURING SCREEN CAREER

Billy Elmer, the well-known actor in Paramount pictures who is usually seen as a detective and has to be considered quite an expert because of his many years of experience in this line, has fallen from grace. In "The Ghost House," a recent Paramount picture in which young Jack Pickford is the star, Billy Elmer is seen as a crook of the worst sort. "The Ghost House," an exceptionally interesting photoplay, was written by Beulah Marie Dix, the celebrated novelist, and will be shown at the Theatre on

JACK PICKFORD PASSES STIFF INITIATION

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Jack Pickford, the clever young brother of Mary Pickford, who has forged his own way to the top of the motion picture business, has been so busy making photoplays that he never had time for college, although he is a graduate of a famous military academy. But in many of his pictures he has had ample opportunity to taste the joys and trials of a student's life. For instance, in "The Ghost House," in which he is appearing with Louise Huff at the Theatre on he is seen as a college freshman, undergoing the most violent forms of initiation.

For the first proof of his courage, he is sent to spend a night in a "haunted" house—which, by the way, he finds to be occupied by two extremely attractive young ladies, who take him for a housebreaker. The second night he is tied in a chair, gagged and his eyes securely bandaged. The way in which he manages to wriggle his chair near enough to the table to knock the telephone from it to the floor and crawl to the receiver with his hands still tied, is extremely amusing and clever.

Louise Huff, the winsome Paramount star who usually plays opposite Jack Pickford and who is appearing with him at the on, insists that she has learned more since her entrance into filmdom than ever before. For instance, she had always been pitifully afraid of a gun or firearm of any sort, but in "The Ghost House" she was obliged to handle a formidable looking pistol with the greatest sang froid and wave it about over the head of Jack Pickford with dexterity.

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THE PICKFORDS A CANADIAN FAMILY

Both Mary Pickford and her talented brother Jack were born in Toronto, Canada, although both have often been spoken of as "typical" American youngsters. This is due to the fact that their whole lives have been spent in this country and their ideas and mannerisms are thoroughly American. Mary Pickford in "The Little American," is a perfect portrayal of the ideal American girl Jack Pickford in "The Ghost House," his latest Paramount picture, plays a college Freshman going through his initiation. "The Ghost House" will be shown at the Theatre on

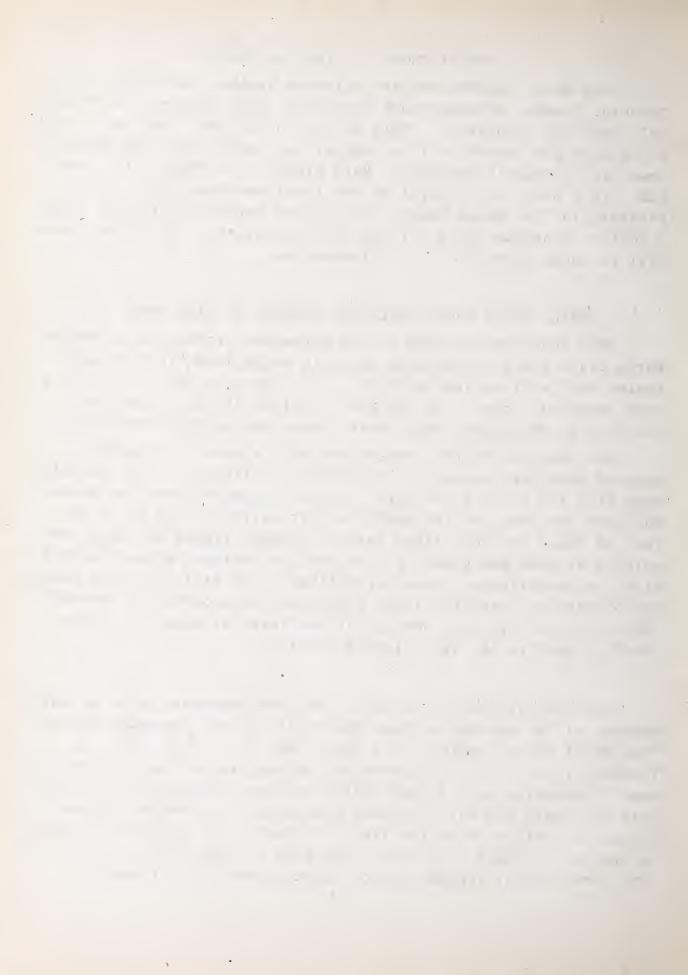
REAL "GHOST HOUSE" USED FOR PICTURE OF SAME NAME

"The Ghost House" used in the Paramount production of Beulah Marie Dix's story of the same name, in which Jack Pickford and Louise Huff will be seen at the Theatre on is a real "haunted" house. If you don't believe it ask any of the children at Hollywood, California, where the picture was filmed.

The edifice, weather-beaten and with a mass of long and tangled shrubbery around it, stands all by itself in the foothills away from the rest of the town. No one remembers when the house was ever occupied and the children tell weird stories as to the fate of those who once lived there. Strange lights and moans are said to be seen and heard, yet no one has ventured around there at night to investigate. Director William C. De Mille, who was making the production, used the front steps and the doorway for several "shots" in the picture, but all of the interior scenes were prudently filmed in the well-lighted studio!

Director William C. De Mille, who was responsible for a large measure of the success of Jack Pickford's latest Paramount picture, "The Ghost House," which is to appear on at the Theatre, is known for his brave and daring disposition, but when it came to entering an old house which had been shunned by the neighbors for years and which creaked mysteriously in every lightest breeze, he said he drew the line. "I don't mind spooks or hoodoos or ghosts," he said, "But excuse me from spiders." The secret was out,—and another reputation for bravery gone up in laughter.

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"We never had ghosts in Georgia," exclaimed Louise Huff, the harming co-star with Jack Pickford in speaking of "The Ghost louse," in which they will be seen at the Theatre on "We had 'ha'nts' and witches and little voodooisms. We had an old darkey cook who used to see a new ha'nt every few mintes and her kinky hair was kept all tied up in little knots to vard off the witches.

"According to the old mammy there was a haint in an old dilap-dated cabin near our place and this haint used to come out nights and parade up and down the road and there wasn't a darkey in the place who would go down that road after ten o'clock at night.

"An old voodoo woman lived about two miles away in a little nut which was full of bones, dired snakes, living frogs and other norrible things. She had all the darkies so intimidated that they would bring her food every day and all she did was to sit in her loorway and smoke a horrible old pipe and threaten dire vengence on any of the poor darkies who failed to bring her presents.

"I was brought up among these stories of ha'nts and ghosts and used to imagine that I saw little green lights and other very queer things whenever I got awake at night. Since I came North, nowever, I had forgotten all about it and that is why I was so amazed to find out that there is a haunted house right here in follywood, and some of the people up here are just as superstitious as they are down south.

"The Ghost House," the latest picture Mr. Jack Pickford and nyself have made for Paramount, is an unusual story and gets Jack Pickford and myself into many amusing complications, so I hope everyone will like it.

"I am supposed to be a poor girl, who with her sister inherits an old house that is supposed to be haunted, from an uncle. We go there to live and the very first night I catch Jack Pickford, whom we take to be a house-breaker, getting in a window. In reality he is a college student being initiated by having to spend a night alone in what they think is an empty, haunted house.

"Then some real thieves appear and things begin to happen, both tragic and amusing. It is truly one of the most unusual and interesting productions I have ever known about."

For Exhibitor's information or house organ—Cast and Synopsis of "THE GHOST HOUSE"

CAST

TED RAWSON				JACK PICKFORD
LOIS ATWELL				LOUISE HUFF
ALICE ATWELL-KING.	•			OLGA GREY
JEREMY FOSTER, THE	GARDNER			JAMES NEILL
SPUD	•			EUGENE PALLETTE
DIDO				MRS. LEWIS McCORD
JAMES CLANCY				HORACE B. CARPENTER
MRS. RAWSON	•			EDYTHE CHAPMAN
MARY ELLEN CLANCY.	•			LILLIAN LEIGHTON
DIRECTOR .				WILLIAM C. De MILLE

SYNOPSIS

The old home of the Atwells is said to be haunted, and Jeremy Foster, the gardner, who is at the head of a notorious gang of thieves, does his best to keep the superstition alive.

Old Atwell, upon his death, leaves the house to his greatneices, Lois Atwell and her married sister, Alice Atwell-King, a widow. Being poor and out of employment, they decide to live in the house in spite of the gossip about its being "haunted," and at once take up their abode there.

Young Ted Rawson is being initiated into a nearby college fraternity and part of his initiation demands that he spend a night in the haunted house, the occupation of which the boys are as yet unaware of.

In the meantime, Spud, Foster's nephew and two companions have robbed a bank, and Spud, with the money in a satchel, hides in the garret of the haunted house. The two young girls and the baby retire early as this is their first night in the old house and they are tired; but they are soon aroused by Ted Rawson entering through a window.

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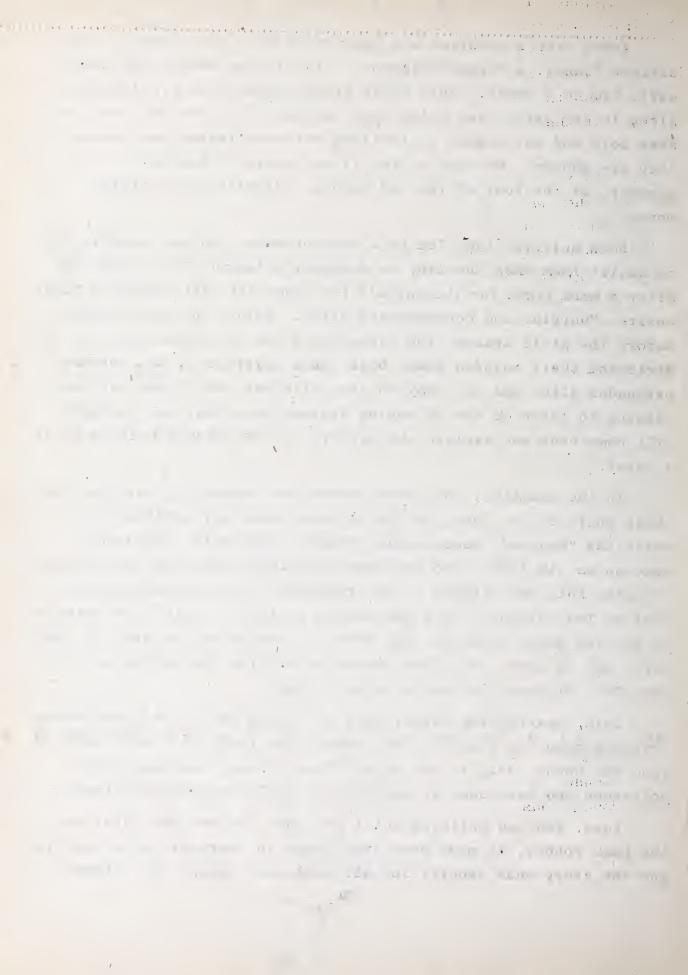
Armed with a revolver and hand cuffs that were given her by officer Clancy, a former neighbor, Lois catches Rawson and hand-cuffs him to a chair. This noise arouses Spud from his drunken sleep in the garret and going down through the darkened house, he sees Lois and her sister in trailing white neglegees and thinks they are ghosts. He runs to the little cabin of his uncle, the gardner, at the foot of the old garden, forgetting the stolen money.

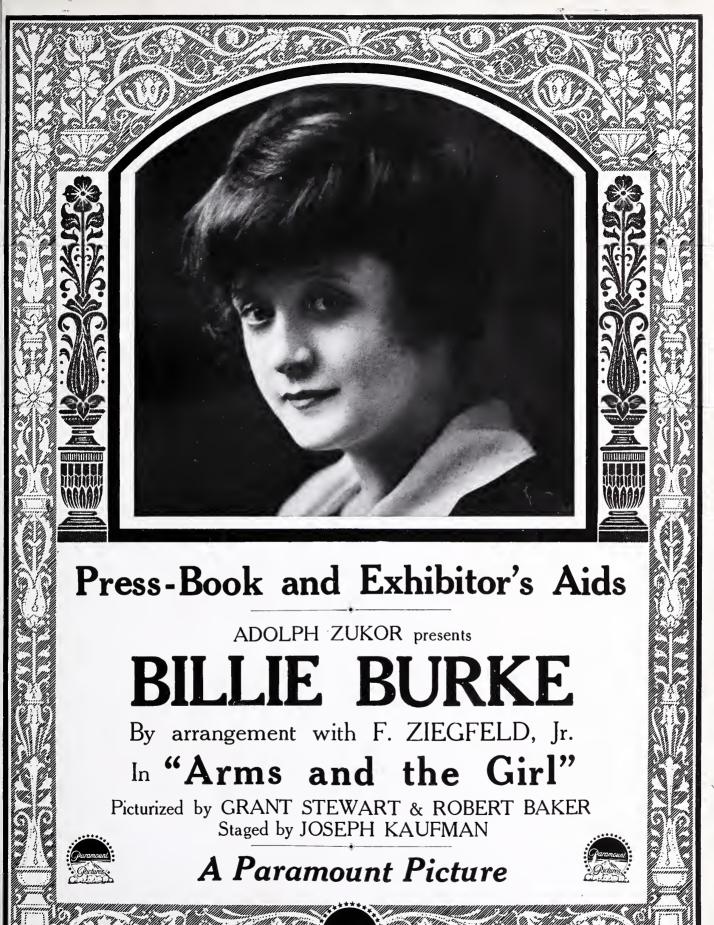
Lois believes that Ted is a housebreaker, but she permits him to assist them when the baby is suddenly attacked with croup and after a hard fight for the child's life they all fall asleep in their chairs—"burglar and housekeepers alike. Early the next morning, before the girls awaken, Ted escapes and has his mother call on the girls and their colored cook, Dido, that afternoon. His mother persuades Alice and the baby to stay with her that night but Lois refuses to leave as she is hoping against hope that her "burglar" will come back and explain the mystery, as she cannot believe he is a thief.

In the meantime, the three crooks are demanding that Spud find their share of the loot, but he refuses under any conditions to enter the "haunted" house again, Foster, his uncle, decides to make-up as old Atwell and frighten the girls away from their house. He meets Lois who refuses to be frightened and is attacking her just as Ted returns. Ted locks him in a closet. Lois goes upstairs to get the money which she had found in the garret to hide it, and while she is gone, the three crooks enter from the garden and overcome Ted, although he puts up a good fight.

Lois, hearing the noise, puts on a long white robe, and comes creeping down the stairs. The robbers are terror-stricken and fly from the house, only to run into officer Clancy and some other policemen who have come to see how the girls are getting along.

Lois, who had believed until now that Ted was the thief and the bank robber, is made more than happy to learn his true identity and the story ends happily for all concerned except the thieves.







WHAT YOU WANT TO KNOW ABOUT "ARMS AND THE GIRL"

RESULTS IS WHAT YOU WANT. Here's the picture that will bring you big returns, and it is the box office returns that are your results in the picture business. The other fellows are selling other kinds of merchandise; you are selling amusement, and you have the best amuesment attraction in this picture you have ever had.

IT'S A PARTICULARLY TIMELY PICTURE also. It is not a war picture, despite the fact that it has war situations all around it. The story begins at the time of the Great World War and has some of the most unusual twists that were ever put into a picture.

THERE'S A COMBINATION in this picture unbeatable. Billie Burke, star; Grant Stewart and Robert Baker, authors; Joseph Kaufman, director; Famous Players' production; all-star cast; timely theme. It can't be beat.

BILLIE BURKE'S UNUSUAL TALENTS and wonderful artistic ability are so beautifully transposed to the screen in this production that it will make many thousands of new patrons for your theatre. Miss Burke is one of the biggest drawing cards in motion pictures.

PREPUBLICITY AND PREADVERTISING on this picture in large amounts will materially increase your box office receipts.

EVERYTHING IS HERE FOR YOU to go after this picture strong. Your Exchange has large quantities of real money-getting accessories for this picture. ALL YOU HAVE TO DO is to ask for them. They are certainly worth having, and you are overlooking a good thing if you don't go through this book and take advantage of all the additional accessories that have been prepared for you.

WE HAVE A SERVICE DEPARTMENT that is here to help you with all your troubles. One hundred percent service is what we render with every picture. Let this Service Department solve your problems. We have advertising and publicity

DO NOT FAIL TO LOOK OVER THESE ACCES-SORIES

Paper
Two one-sheets
Two three-sheets
Two six-sheets

One twenty-four sheet Photos

Ten 8 x 10 black and white Eight 11 x 14 colored gelatin Two 22 x 28 colored gelatin 8 x 10 photos of star

8 x 10 photos of star Cuts and Mats on Production Five one-column

Three two-column Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Rotogravure Series of Advertising Layouts; Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays Heralds

Slides
Window Cards
Music Cues

departments, also, which will do everything for you you desire.

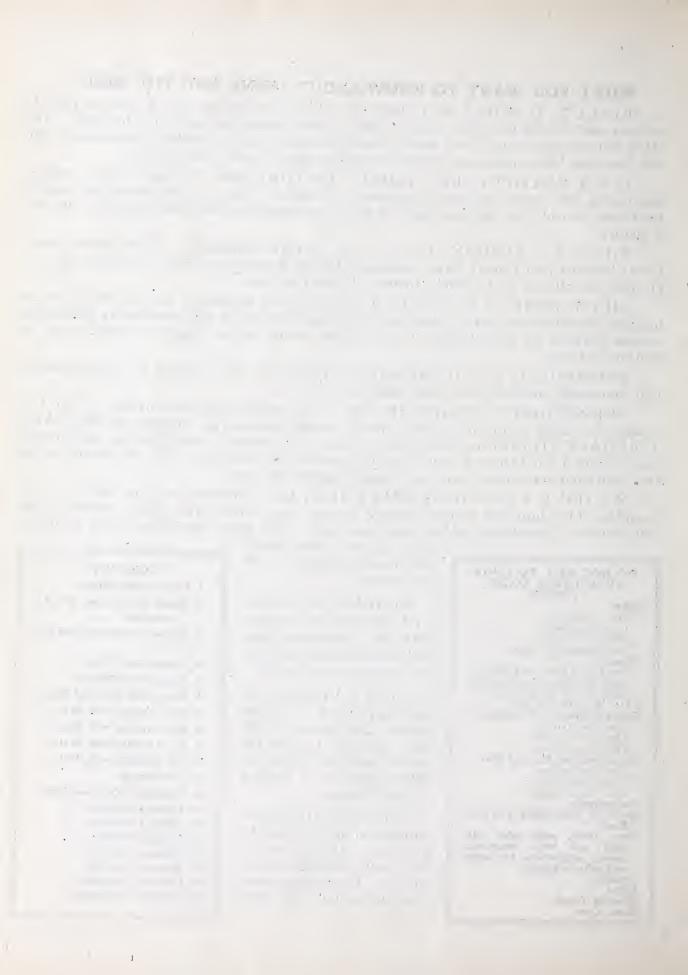
WE WANT TO HELP YOU to make big money with this production, and will leave nothing undone to accomplish your ends.

YOUR PATRONS are naturally fond of Billie Burke. She is one of the most popular stars on the screen, so do not fail to tell them when she is coming to your theatre.

Don't hesitate to take advantage of our Service Department. It is devised to help you, to make money for you. Tell us your troubles and we will solve them for you.

CONTENTS

- 1. Cover-with Billing
- 2. About the Picture and Accessories
- 3. Advance Post-cards and Letter
- 4. Promotional Ideas
- 5. Biographical Sketch
- 6. Stock Star Cuts and Mats
- 7. Ad. Layouts with Mats
- 8. Ad. Layouts with Mats
- 9. Ad. Layouts with Mats
- 10. Ad. Layouts with Mats
- 11. Lithographs
- 12. Production Cuts and Mats
- 13. Advance Publicity
- 14. Advance Publicity
- 15. Advance Publicity
- 16. Advance Publicity
- 17. Advance Publicity
- 18. Cast and Synopsis
- 19. Synopsis Continued



For any special suggestions for your house, kindly write your Service Department.

ADVERTISING SUGGESTIONS ON "ARMS AND THE GIRL"

Advance Post-card	Second Advance Post-card
Dear Madam: "Arms and the Girl" is to come to the	Dear Madam: That production concerning which we wrote you on last proves to be of even greater attractiveness than was a first thought. Billie Burke says you ough to come, if only to learn of many situation that really exist in the battlefields. "Arm and the Girl" is a quick-fire, heart-interestory, right off the boards of Broadway where it created a sensation. The date is the Theatre is
WHY NOT SEND THIS LETTER OUT	TO YOUR PATRONS?
	ID THE GIRL" when it appeared on Broad

Did you see the notices of "ARMS AND THE GIRL" when it appeared on Broadway last season? If you did, you probably remember the peculiar twists that were given to the plot; the dramatic intensity of the entire play; the heart-beats you had when the American girl was deprived of her passport by a trick and was accused of being a spy herself.

This play, and its now-adopted photoplay version, with Billie Burke, brings to mind some of the experiences undergone by our Americans who were caught in Europe by the outbreaking of the war; and it illustrates graphically the things we have to be grateful for in this country where women are treated decently and men respect the moral code.

With appreciation of your patronage in the past and hoping to see you at this time particularly, so that you may not miss seeing this picture, we are

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ADVERTISING SUGGESTIONS FOR "ARMS AND THE GIRL" FROM THE SERVICE DEPARTMENT

Lobby Display:

Why not fix up in cardboard a modern fortress with a reproduction of Billie Burke in automobile attire as if held hostage by German officers. This would give the atmosphere of a war story, and would really be the kernel of the plot.

Window Display:

Billie Burke arrives at this fortified town in an automobile. Why not get a progressive automobile concern to dress up a window with a life-size cardboard cut-out of Billie Burke captured in a fortified town by German officers. The automobile would feature in the display, and the card in the window saying when "Arms and the Girl" is to run at your theatre would give you the advertising you desire.

Department Stores: Billie Burke arrives in Beaupre, Belgium, in a nifty automobile suit. Why not have her captured by German officers, in this window display, her passport in hand; with suitable advertising for the department store that this is the kind of a suit worn by Billie Burke when war broke out in Europe.

Street Advertising:

A float, mounted on an automobile or wagon, on which you have constructed a fortress—or the indications of a fortified town—with a beautiful girl at one of the tower windows held hostage by German officers would undoubtedly attract considerable attention. Suitable banners or advertising on the side of the float to hook up the advertising with the coming of "ARMS AND THE GIRL" to your theatre.

Car Card Advertising:

Newspaper Advertising:

Hook up your newspaper advertising as much as possible with the local campaign, either by printing the same advertisement in the paper that appears in your window or car cards, or by having the same idea permeate the entire campaign.

MUSIC CUES:—Ask for them! Your exchange will furnish them gratis!

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BILLIE BURKE AND HER CAREER

Billie Burke, American born, graduate of a French convent, European Music Hall singer, vaudeville artiste, musical comedy favorite, dramatic actress, English leading lady and theatrical star in this country, has had a career which step by step has advanced her to the very pinnacle of popularity. Not the least of these steps was her entrance into the field of motion pictures for with that she became known to hundreds of thousands who had never had the opportunity of seeing her on the stage.

Miss Burke was born in Washington D.C., but was educated as a child in a French convent. When she chose the stage for her life work, she adopted the name of her father, a well-known actor—"Billy Burke," and she has kept it ever since, changing only the spelling.

Beginning her theatrical career in the principal variety houses of Russia, France and other European countries, Miss Burke laid the foundations for the wide-spread popularity she now enjoys and gained the wide vision and metropolitanism wherein lies much of her charm at the present time.

Her debut in America was made at New York City under the auspices of Charles Frohman as leading lady for John Drew. From this point she mounted rapidly to stardom and was always one of Frohman's most popular stars, both for her fascinating and inimitaable "Billie Burkeisms," her piquant beauty, and her very exceptional ability as a comedienne and an emotional actress.

This beauty and ability she has transferred with interest to the screen. Her first success was as "Peggy" which was followed by the serial, "Gloria's Romance." But it is under the banner of Paramount pictures that she has come into her own in the world of the photoplay, her first production for that company being "The Mysterious Miss Terry," by Gelett Burgess, and her second, "Arms and the Girl," from the well-known stage version by Grant Stewart and Robert Baker.

"Arms and the Girl" is an intensely thrilling picture interspersed with Billie Burke's irrepressible humor and charm. It is a tale of the opening of the present great war and will recall the experiences of many Americans who were stranded in Europe as were the hero and heroine of the picture. Miss Burke in "Arms and the Girl," will appear at the Theatre on on week.

This biographical sketch with one of the star cuts or mats will make a great special story in your leading newspaper



Stock Star Cuts and Mats-Billie Burke



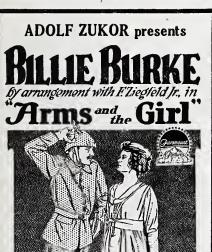
Issued in sets of ten consisting of

Top row—Two three-column cuts and mats Center row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always Obtainable At Your Exchange—Ask for them

Ad-Cuts with Punch and Pep-They SELL

- SINGLE COLUMN HALF-TONE.—This little cut will show wonderful results if well printed; but be sure that your printer's ink and paper are adapted to half-tone printing before you use it.
- SINGLE COLUMN LINE CUT.—Here is a cut you can't go
 wrong on if you are after positive results at moderate cost. Of
 course, it isn't as true to life as a half-tone, but it is a good
 eye-catcher and you won't have any trouble printing it.
- DOUBLE COLUMN LINE CUT.—A line cut composed of solid blacks and whites will always print well. This double column line cut will draw the crowds as well as it prints.
- DOUBLE COLUMN HALF-TONE.—In these days of shoddy inks and paper, hesitate before you use a half-tone. If your paper is well printed, however, this realistic cut will work wonders.
- TRIPLE COLUMN LINE CUT.—Nobody can read your local paper in which this ad. appears and miss your advertisement.
- 6. TRIPLE COLUMN HALF-TONE,—If your printer is willing to go to a little extra trouble for you, or if his paper is always well printed, use this cut. It is so realistic and dominating it can't be missed.



By Grant Stewart and Robert Baker Directed by Joseph Kaufman

A Paramount Picture

What hard-hearted Bosche could refuse the request of charming Billie Burke for such a small thing as a passport out of hostile Belgium? See Miss Burke's piquant personality turn a grim side of war into a glorious romance.

Mack Sennett Comedy

NEXT WEEK

Vivian Martin in "Molly Entangled"

Paramount Theatre



in "Arms and the Girl" By arrangement with F. ZIEGFELD, Jr.



Yankee Ingenuity Wins

Billie Burke is irresistible. Follow her delightful romance, her adventures and her triumph in this story of war-bound Belgium.

OTHER ATTRACTIONS

A Mack Sennett Scream
Burton Holmes in "The Rockies"

NEXT Jack Pickford in "Tom Sawyer"

Paramount Theatre Broadway and Fifth Avenue

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Adolph Zukor Presents

"Arms and the Girl"



By Grant Stewart and Robert Baker Directed by Joseph Kaufman

When all other resources failed Billie Burke's American wit and ingenuity and her piquant, entrancing personality saves her from the clutches of the Huns in this story of romantic adventures in war-torn Belgium.

A Mack Sennett Riot

Next Week

Jack Pickford in

"Tom Sawyer"

From the famous story by Mark Twain

PRICE:

Afternoon 10c and 15c Evening 15c and 25c

PARAMOUNT THEATRE

Adolph Zukor Presents

By arrangement with F.Ziegfeld Jr.,



By Grant Stewart and Robert Baker

Directed by Joseph Kaufman

American Pluck and Wit Triumphs

When the clouds burst and the Huns made their futile dash for the gates of Paris, "the Girl" was there with as pretty a romance as piquant, dainty Billie Burke has ever played. There's love, laughs, adventure and intrigue aplenty in this thrilling story of life "over there."

OTHER ATTRACTIONS

"Fatty" Arbuckle in

"Oh, Doctor!"

Burton Holmes in Japan

NEXT WEEK

Marguerite Clark in "Bab's Burglar"

A "Sub-Deb" story by Mary Robert Rinehart

ADMISSION-Afternoon, 10c and 15c Evening, 15c and 25c

Paramount Theatre Broadway and Fifth Avenue

Strong ads make strong actions



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ADOLPH ZUKOR presents

By arrangement with F.Ziegfeld Jr.,

By GRANT STEWART and ROBERT BAKER IN A ROBERT BAKER



"Where's Your Passport?" A momentous question in a momentous play. Don't, under any circumstances, miss captivating Billie Burke in this story of love and thrills enriched by a smack of military life and intrigue among the Huns.

A MACK SENNETT COMEDY — Other Attractions — BURTON HOLMES IN JAVA

Next Week-MARGUERITE CLARK in another "Sub-Deb" Story

Admission 15c PARAMOUNT THEATRE Broadway and 5th Avenue

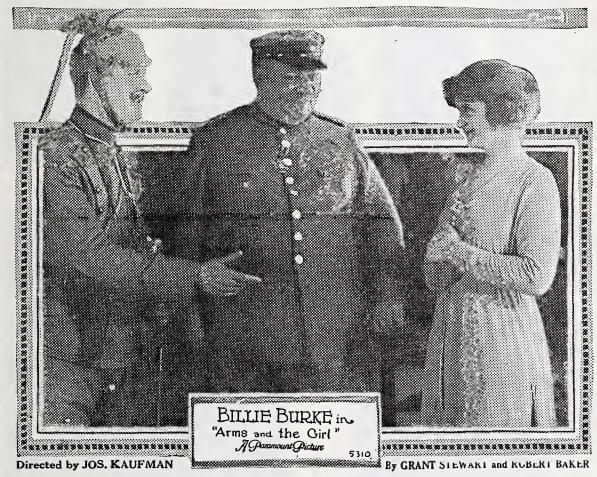
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BILLIE BURKE ADOLF ZUKOR

presents

By arrangement with in "Arms and the Girl" F. Ziegfeld, Jr.



At the Gates of Paris only to be captured by the Bosches is the lot of piquant, entrancing Billie Burke in this story of romance, espionage, intrigue and an American girl's triumph.

OTHER ATTRACTIONS

Burton Holmes in Washington A Mack Sennett Comedy Musical Feature—The Overture from William Tell NEXT WEEK

Vivian Mart n in "Molly Entangled"

Afternoon 10c-15c—Evening 15c-25c Paramount Theatre

Broadway and Fifth Avenue

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The world of an in the British successful was to

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Cover your town with this paper. You will fill every seat

at every performance



Always obtainable at your exchange



Half-sheet window



BILLIE BURKE

ARMS AND THE GIRL
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One-sheet

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Three-sheet



Six-sheet



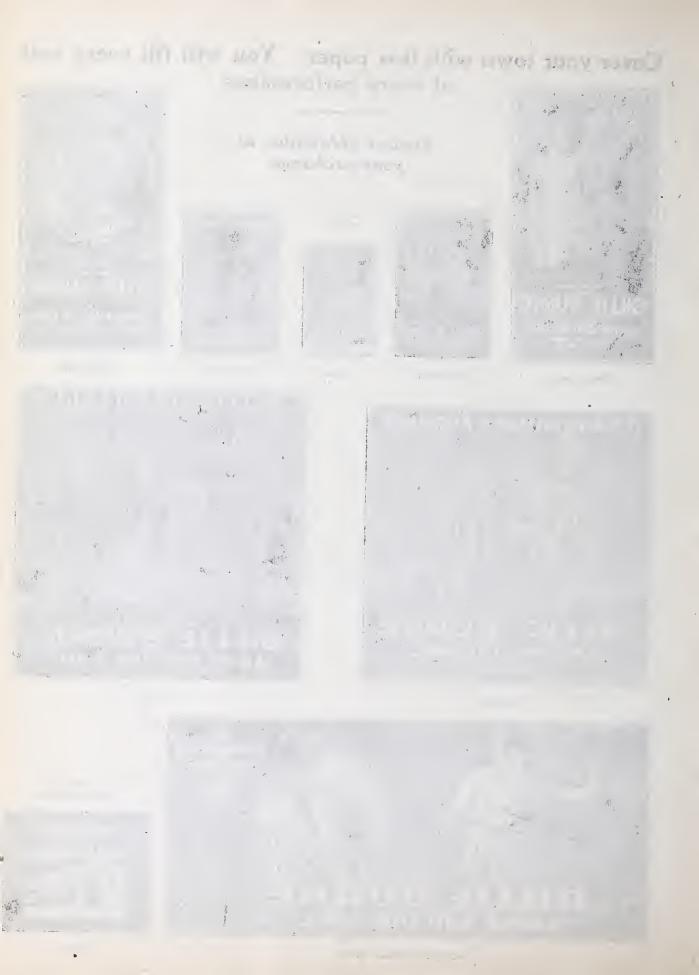
Six-sheet



(Reduced)
Colored Slide



Twenty-four sheet stand



Production Cuts and Mats-"Arms and the Girl"



Issued in sets of ten consisting of:

Top row—Two three-column cuts and mats Center column—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always obtainable at your exchange



Press stories to be sent out a week or ten days in advance of the showing of "ARMS AND THE GIRL"

Ever since it became apparent that America would be forced into the Great War by Germany's ruthless conduct, there have been rumors current of bodies of Germans in this country drilling clandestinely, and of the purchasing of many rifles and much amunition by secret Teuton organizations for the apparent purpose of starting local insurrections at such time as might be considered strategic. Minute investigations of these reports have been made and every effort used to trace the culprits.

No wonder then, that there was considerable excitement when the news leaked out that several hundred German uniforms had been ordered by a man named Kaufman. The wheels of justice were freshly oiled and set in motion and the report was confirmed. Then the task of tracing down the man Kaufman was begun and the trail led to West 56th Street, New York City. Here the investigators found their quarry, Albert Kaufman, manager of the Famous Players studio who was preparing for the Paramount version of "Arms and the Girl," starring Billie Burke which is to be shown on at the Theatre.

During the hottest part of the summer, fifty or a hundred "supes" at the Famous Players studio who were engaged with Billie Burke in making a screened version of "Arms and the Girl," stood about for hours at a time, clothed in the regulation German uniform and metal helmet. Notwithstanding the intense heat, however, a general air of good natured humor prevailed at the studio, due to a great extent to the unfailing gaiety of the diminutive star herself who is a general favorite. During the afternoon, Director Kaufman had several gallons of ice cream sent in, which the "boches" extras and the star alike, consumed with gusto and relish. The picture will run off the reel as smoothly and coolly as if the thermometer had been at a normal position, and when it appears at the Theatre on it will doubtless win instant success for itself, as it is a wonderful version of the very popular play as it appeared on Broadway.



Karl Dientz, an ex-lieutenant of the German army is responsible for the accuracy and correctness of the German army manoeuvres shown in Billie Burke's newest Paramount picture, "Arms and the Girl" which will be shown on at the Theatre. The famous goose-step, the stiff and frequent salute to superior officers and many other details are shown with the usual care and attention to detail which characterizes all of Director Kaufman's Paramount photoplays.

BELGIAN COUNTRY INN FIGURES IN BILLIE BURKE'S NEW PICTURE

Truer words were never spoken than that every bit of experience, every phase of life through which one passes will on some occasion be of use. Director Joseph Kaufman who directed Billie Burke's latest Paramount picture, "Arms and the Girl" which is to appear on at theTheatre, found this to be true in an unexpected manner.

The story called for a great many rather accurate scenes supposed to be taken in the interior of a remote Belgian hotel or inn. Recalling that he and his wife had spent several very agreeable days in just such an inn while traveling in Belgium a few years ago, Mr. Kaufman made a hasty search through his Kodak book and from the snapshots which he found there, had the scenes or "shots" of the Belgian inn made.

The actor playing the dashing young German lieutenant in Billie Burke's Paramount production of "Arms and the Girl" which is appearing at the Theatre on suffered under a terrible handicap in his acting and the fact that he kept this from the watchful eye of the camera proves his histrionic ability. Being a thorough Britisher, it was difficult to say the least for him to adopt the goose-step and other German military atrocities.

Wee, winsome Billie Burke personifies independent Young America in Belgium at the outbreak of the present great war in her latest Paramount picture, "Arms and the Girl" which is soon to appear at the Theatre. Her experiences in this thrilling photoplay are typical of that of thousands of American girls stranded at the outset of the war in Europe, many of whom missed the pleasant adventures that happened to Miss Burke.



Press stories to be sent out two or three days before or during the showing of "ARMS AND THE GIRL"

BILLIE BURKE ENDORSES THE SMOCK FOR UNIVERSAL USAGE

Billie Burke and frills belong together even as apple pie and cheese. But there are other Billie Burkes, new and fascinating Billie Burkes whom we are meeting and getting fond of in her recent Paramount pictures. In "Armes and the Girl," her latest Paramount picture which is appearing at the Theatre on we meet a disheveled, smocked and wooden-shoed Billie Burke who is quite as fascinating as the more sophisticated actress of her former productions. As to comfort, Miss Burke declares that when women vote for a universal uniform, her vote shall go for the all-enveloping smock of the continentals—the Belgians and the French.

Thomas Meighan, the popular young star who has appeared with Pauline Frederick and Billie Burke in those two stars' most recent productions, is seen again with Miss Burke in her latest Paramount picture, "Arms and the Girl," by Grant Stewart and Robert Baker.

Joseph Kaufman, director of the Paramount photoplay version of "Arms and the Girl" which is appearing on at the Theatre, is a stickler for accuracy and realism. To insure the following of the stage version he secured the services of two of the actors who appeared in the stage version. The lead is taken by Billie Burke who is supported by Thomas Meighan and an excellent cast.

Billie Burke, winsome star of "Arms and the Girl," the Paramount photoplay which will be the attraction at the Theatre on is a thorough "Little American" although she has globe-trotted as she expresses it, more than most other women of her age. Born in Washington, D.C., Miss Burke was taken abroad at an early age and it was chiefly in the convents of France and Belgium that she received her education. In addition to this, Miss Burke has traveled extensively through China and Japan and in fact in almost every corner of the globe.



BILLIE BURKE A FAMOUS RIDER AND ATHLETE

As a horsewoman, Billie Burke, famous star of stage and screen who is appearing on at the Theatre in "Arms and the Girl," knows no peer. Those who knew her best think of her as the Billie Burke of riding habit and quirt. In addition to her riding, Miss Burke is an expert tennis player and admits that she finds it hard to choose between golf and motoring as her third hobby. Between rehearsals for her stage and screen productions this energetic little star may any day be seen riding or motoring through the countryside around her home.

"Arms and the Girl," the Paramount photoplay which is appearing on of week at the Theatre, follows closely the stage version which met with such success a few years ago. Billie Burke is the star. Briefly, the plot is as follows. An American girl, stranded in Belgium at the opening of the present war, innocently exchanges her passport with a Russian girl—a spy. Another American—a young man, also helps the Russian girl by the loan of his automobile. When the Germans seize the town the two Americans who have not been able to escape are held for complicity, especially the man who is ordered to be shot. "The Girl" saves him by declaring him to be the fiance she has been waiting foor, and as if to prove her statement, the German general orders the two to be married at once.

This is done and the two young people find themselves in a most embarrassing position. The husband escapes however, while in the meantime, the real fiance appears. The latter proves himself to be rather a cad so the newly married couple who are becoming very fond of each other resolve to do nothing about annulling the ceremony as they had planned. Altogether "Arms and the Girl" is one of the most charmingly humorous and vivid photoplays of the season.

Making her stage debut in New York City in "My Wife," with John Drew under the banner of Charles Frohman, Billie Burke rose rapidly to fame in "Love Watches," "Mrs. Dot," "Suzanne," "The Philosopher," "The Apple Orchard," "The Runaway," "The Mind-the-Paint-Girl" and others.

Her first Paramount picture was the much-discussed "Mysterious Miss Terry," by Gelett Burgess, while her second is "Arms and the Girl" from the well-known stage version. "Arms and the Girl" is playing at the Theatre on of week.



A WIFE WITHOUT AN IMAGINATION OR A SUPE'S SOUP

How a "supe" in Billie Burke's newest Paramount picture,
"Arms and the Girl," which is appearing on at the
nearly got into a real domestic "soup" is the sad tale of a
hyphenate. He was once a real German and had been hired by director Kaufman expressly for his bristling moustaches and the bit of
goose-step that lingered in his walk.

The scene in "Arms and the Girl," is where a German soldier lives up to his general reputation where a pretty Belgian girl in a Belgian kitchen is concerned. The scene demanded forceful action, said German coming into said kitchen and kissing said Belgian girl with more ardor than good taste.

Madeline Marshal was the Belgian girl—a pretty Belgian girl, too. It was her first day before the camera and a merry day she spent. The scene was rehearsed again and again, as Director Kaufman is known for being a stickler for realism to the minutest detail of his pictures.

Nothing doing with the German extra, however. He didn't seem to warm up to the part and was perforce chucked by the director while another near-German soldier was given the opportunity for registering himself forever on the annals of screen villiany.

"What was the trouble " the first German was asked.

"Mein Gott! The scandal when mine wife should see such a picture! No, not for me. She don't like it I should come to the studios anyhow yet, on account she says, there are too many pretty girls and should I really kiss that pretty girl I lose mine home. Ach So!"

Thus another immortal actor was lost to the public and one more domestic tradegy averted by the foresight of Director Kaufman while the ranks of the Delicatessen stores received another recruit

When joked about the subject, Mr. Kaufman replied that that was only one slight instance of what directors are up against. Besides the well-known professional "temperament" and jealously of some of the stars, he now has to reckon with the families and domestic affairs of his supes!



For exhibitors information and house organ---Cast and synopsis of "ARMS AND THE GIRL"

A THE COLD HAVE A SECOND CO. L. C. L

THE CAST

RUTH SHERWOOD			•	•		•	. BILLIE BURKE
WILFRED FERRERS	•	•	•	•	•		. THOMAS MEIGHAN
OLGA KARNOVITCH	•	•		•	•	•	. LOUISE BATES
EUGENE	•		•	•	•	•	. MALCOLM DUNN
THE GENERAL .	•	•	•	•	• 101		GEORGE S.TRIMBLE
THE BURGOMASTER	•	•		•	•	•	. A. BOWER
MARTIN	•			•			. WILLIAM DAVID
DIRECTED	bv					JOSEPH	KAUFMAN

THE STORY

At the Hotel Tete d'Or in Beaupre, Belgium, Olga Karnovitch, a Russian spy, learns that the town will soon be taken by the Germans, but as she is to dine with Wilfred Ferrers, an American acquaintance, she decides to stay over.

Before dinner, however, Ruth Sherwood, an American, comes to the hotel saying that she had been separated from her party and missed the train. Olga learns also that in a nearby town, Boris Ipanoff, the Russian consul, is sentenced to be shot. She borrows Ferrer's automobile and is whisked away to his aid.

In the meantime, the two young Americans are eating the meager meal the authorities allow them to partake of, as the supplies have been largely commandeered in advance by the Germans. They are enjoying it to the full when a German officer appears and interrupts their dinner with lengthy questionings and a sort of "third degree" which thoroughly enrages the two American young people.

Ruth discovers that the Russian girl spy had exchanged their passports and when she acquaints Ferrer of this fact he hastily makes her destroy the Russian passport for there is great danger of her being shot as a spy or even for having aided a spy, if it is discovered.



Ferrer promises to get her another passport from the American Minister at Brussels, and they burst into gales of laughter over his attempts to write out a description of her for the Minister. In the midst of this fun, the German officer reappears and orders Ferrer's arrest for having aided the Russian to escape by the loan of his car.

Ruth comes to his assistance by stating that he is the fiance for whom she has been waiting. The officer, skeptical, orders them to be married immediately, that being the case, and Ruth consents in order to save one who has been kind to her.

The ceremony is performed as per orders and the embarrassed young people are sent to the old garden of the Inn, known as "the marriage garden." Ferrer thanks Ruth for saving his life—for he would have been shot at sunrise—and promises to obtain a divorce or nullification of the marriage as soon as possible, adding that he will find Jack, the absent fiance and bring him to her immediately.

At this juncture in their affairs, a telegram from Jack arrives and they are obliged to state that he is their chauffeur. They fear that when Jack comes he will "queer" their story, not being aware of the state of affairs.

That night, Ferrer makes good his escape from the Inn where they are virtually held as prisoners, disguised in the uniform of a German soldier. Ruth is relieved for his sake, for she also is rapidly falling in love with her strange "husband."

Jack, who has by this time arrived, is cross-questioned by the Germans, but before he has had time to answer, shots are heard outside and a terrific bombarding sets in. Jack displays cowardice and commences to reveal his real character, weak and a cad.

Ferrer, disguised as the German soldier has been hurt—shot by a sentry—and brought back to the Inn where he is brought again to Ruth's room to be taken care of. Jack, learning that he is there, betrays his real nature and voices his base suspicions of Ruth.

The girl realizes that Jack is impossible and that it is Ferrer whom she really cares for. She sends for him again and they learn that their great love for each other, formed under the stress of the terrible ordeals they had undergone together, is mutual.





PRESS BOOK

and

EXHIBITORS' AIDS

Pallas Pictures Presents

Vivian Martin

in

"The Trouble-Buster"

Scenario by Gardner Hunting

From the story by

Gardner Hunting and Tom Forman

Directed by Frank Reicher

Miss Martin has in overflowing measure what Charles Frohman called the greatest gift of the theatre—CHARM



A Paramount Picture



WHAT YOU WANT TO KNOW ABOUT "THE TROUBLE BUSTER"

DO YOU REALIZE that much of the power and value of making money in business is through advertising and publicity and that the great power and value of advertising and publicity comes from "keeping everlastingly at it" along a line of a well developed policy.

HERE IS A PICTURE THAT IS A WONDER to begin a wonderful advanced campaign, not only to bring returns upon this production, but to serve as an incentive for the other Martin Series that will follow it.

VIVIAN MARTIN IS ONE OF THE BEST drawing cards that any manager could wish for. She is one of the top-notchers and she has a wonderful following in every section of the country.

IN THIS PRODUCTION she has been given a great opportunity of displaying her best talents, and that means something when talking about this vivacious child. She plays the part of a boy in the first portion of the picture, which is filled with a great deal of action, heart interest and suspense.

SURROUNDING HER IN THE PICTURE is a great cast. Every set, interior and exterior, has been given a perfect touch which, taken as a whole, makes this the greatest production Miss Martin has played in for many months.

IN ASKING YOU TO BEGIN A CAMPAIGN to popularize and advertise these pictures, we are offering you every help and aid that is required to make money. There is a wonderful amount of accessories that go with this picture. LOOK THEM OVER. They will do more to create a desire to see these pictures than anything else in the world. Besides that, if there are any special helps that you want, all you have to do is to get in contact with our Service Department and you will get every assistance you need to put this and any other Paramount Picture across.

LOOK OVER THESE ACCESSORIES

Paper

Two one-sheets
Two three-sheets
Two six-sheets

Photos

Ten 8 x 10 black and white Eight 11 x 14 colored gelatin Two 22 x 28 colored gelatin 8 x 10 photos of star

Cuts and Mats on Production Five one-column Three two-column Two three-column

Stock Cuts and Mats of Star Five one-column Three two-column Two three-column

Rotogravura

Series of Alvertising Layouts:

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

WE ARE DESIROUS to help you in every possible Many exhibitors have had some very hard They told us problems. about them. We set our experts analysing them. We solved them. There are hundreds of examples of what our Service Department has done. man was losing money, now he is making big profits. He followed the advice of our Service Department. Why don't you try? It's always at your service. Try it.

THE CAST

Michelna Libelt Vivian Martin	L
Franz LibeltJames Neill	ι
"Blackie" Moyle Paul Willis	,
Tip MorganCharles West	
Mrs. CamdenLouise Harris	,
Ruth Camden Mary Mersch	
Mrs. WestfallVera Lewis	

CONTENTS

- 1. Cover
- 2. About the Picture and Accessories
- 3. Advance Post Cards and Letter
- 4. Promotional Ideas
- 5. Vivian Martin's Biography
- 6. Stock Star Cut
- 7. Ad. Layouts with Mats
- 8. Ad. Layouts with Mats
- 9. Ad. Layouts with Mats
- 10. Ad. Layouts with Mats
- 11. Lithographs
- 12. Production Cuts and Mats
- 13. Advance Publicity
- 14. Advance Publicity
- 15. Advance Publicity
- 16. Advance Publicity
- 17. Advance Publicity
- 18. Cast and Synopsis
- 19. Synopsis Continued



FORM LETTERS AND POST CARDS FOR YOU TO SEND OUT ON "THE TROUBLE BUSTER"

First Advance POST CARD for You to Send Out to Your Patrons Nine Days Ahead of Showing.

Dear Madam:

Domambar the data places

Second Advance POST CARD for You to Send Out SIX DAYS Ahead of the Showing

Dear Madam:

One word more about "THE TROUBLE BUSTER" that comes to the on It is the story of a beautiful young girl's plucky fight against advertisity and misfortune, during all of which she actually lives the part that has given Miss Martin her cognomen around the studios of "Miss Merry." Come early.

Manager.

TRY THIS LETTER ON YOUR PATRONS THREE DAYS BEFORE THE SHOWING AND THEN LET PARAMOUNT PROGRESS KNOW HOW THIS LETTER PULLED BUSINESS FOR YOU

Dear Madam:

You probably saw Vivian Martin in "Her Father's Son," where she took the part of a boy in that quaint Society Drama of ante-war days, and you remember how beautiful she was in Southern frills and frocks.

The particular photoplay I started to write to you about, however, is "THE TROUBLE BUSTER," which comes to this theatre on It is, as I said in my second post card to you, calling your attention to this showing, a real surcease from the troubles of this world—and during the viewing of it, if you have any troubles, I feel sure you will forget them all, for this little girl, left alone in the world, fights her way to the top, both of success and of love, and triumphs in the end with the man she adores.

You probably don't know the trouble and the pains to get this little star that we went to, when we obtained her to show in Paramount Pictures. Vivian Martin was in great demand and the other photoplay companies had made her tremendous offers. But by strenuous work we convinced her that Paramount Pictures are the best on the market, and she wanted to be in the best, because she is "The Best" in her particular line. And so here she is—"Little Miss Merry," as they call her on the Coast—giving you the best that is in her, and if you saw her in "Little Miss Optimist," you'll agree, I am sure, that she is very beautiful to look upon, and her acting is second to none.

As for the details of the photoplay, I would rather not diminish your curiosity, but leave it to you to supply the answer when you see the whole play. But I want confidentially to say to you that if you will tell me what you think of this picture, I will send you a photograph autographed of Miss Martin for your den. I want your opinion—your frank opinion—of this play. Will you kindly give it to me?

Kemember	the date, please—	
	Yours for Service,	Theatre
		Manager



MANY ADVERTISING IDEAS CAN BE FOUND FOR "THE TROUBLE BUSTER"

Lobby Display:

In this photoplay pretty Vivian Martin, after struggling as an orphan in a big city, selling newspapers and the like, becomes a famous sculptor and wins a fortune and a husband.

A life-size cut out of Vivian Martin as a "newsie" would be attractive. If the card-board scenery corresponded, you would be carrying the idea through with a punch.

Street Display:

Follow this through with girls selling papers through the streets in men's attire and you have immediately coupled up the display in your lobby with the central theme of the story.

Window Display:

Get the local window dressers of the department and clothing stores to cooperate with you in making their windows feature your photoplay, "THE TROUBLE BUSTER," by attractive paintings or figures of girls in newsboy costume.

House Organs:

When you have gotten up your central scheme of display, take a photograph of it and put it on the cover of your House Organ for the days that you are going to show this photoplay.

Throwaways:

One way I have found very effective in building up business is to take the advertising type from the local newspapers (the type showing the announcement of the coming attraction); have it set up by a local job printer on slip sheets of attractive colors; then have them distributed, especially at the schools at recess time. The youngsters take the circulars home to show their mamas with a "teaze" to let them see the photoplay thus advertised. I never knew this stunt to fail. It requires perseverance and hard work, but it pays.

Newspaper Advertisements:

If you want Special Suggestions on this Photoplay or any others, write in at once to Your Service Department



VIVIAN MARTIN AS SHE REALLY IS

Winsome star also a famous cook, grants an interview from her kitchen table.

"Let me see. Two cups of flour, three eggs, one spoonful of

This was the sort of chant that greeted our ears as we were ushered into the presence of winsome Vivian Martin, dainty star of Paramount pictures, for the "interview" which after many unsuccessful attempts had at last been granted.

"How do you do?" smiled the star, extending a somewhat floury hand. "Won't you sit down and have a cake and—oh would you mind whipping this cream for me?" As we hesitated between these various demands upon our services, Miss Martin laughingly protested that she "hadn't meant them all at once, though."

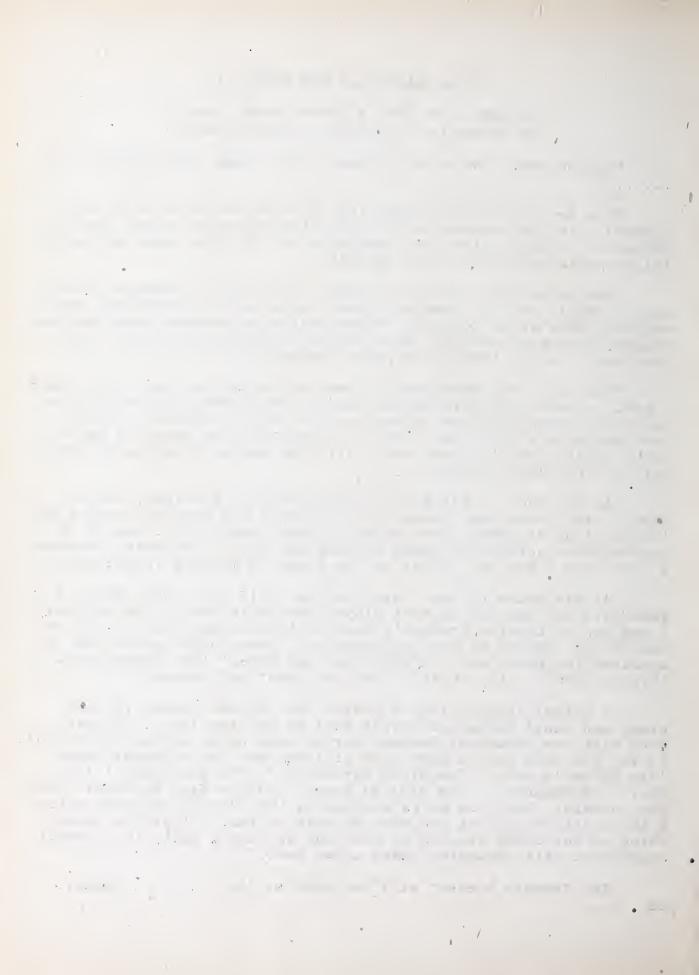
"You see," she continued, "I wanted to talk to you, but I have a party planned for this evening and I always make all the little cakes and sandwiches and salads myself. But I thought we could talk and work at the same time. I suppose you're going to ask me about myself, so I'll just begin with the beginning and give you a sort of oral autobiography.

"As you know, I was born at Grand Rapids, Michigan, but we didn't stay there many years, for my people had been Easterners and 'the call of Broadway' soon began to make itself felt. As to my professional career—it began so long ago that I can never remember a time when I was not either on the stage or working in pictures.

"At six years of age I was playing child parts with Richard Mansfield and soon after that played the title role of 'Peter Pan.' I was one of Charles Frohman's many child protegees and it was he who got me some of my best engagements. Among other plays that I appeared in, there were: 'Father and the Boys,' 'The Spendthrift,' 'Officer 666,' 'Stop Thief,' 'The Only Son' and others.

"I think, though, that I prefer the 'silent drama' to the stage and shall hereafter devote most of my time to it. I have been with the Paramount Company during most of my screen career and it was for them that I made such pictures as 'The Stronger Love,' 'Her Father's Son,' 'The Right Direction,' 'The Wax Model,' 'The Spirit of Romance,' 'Ihe Girl at Home,' 'Little Miss Optimist,' and many others. Just now we're working on 'The Trouble Buster' which I think will be one of the most popular so far." Just then something on the stove started to burn and we made a hasty if somewhat ungraceful exit, munching cakes as we went."

"The Trouble Buster" will be shown at the Theatre on



Stock Star Production Cuts and Mats-Vivian Martin



Issued in Sets of Ten-consisting of

Top row—Two three-column cuts and mats Centre row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always obtainable at your exchange



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Advertising Cuts and Mats That Can't be Missed

- SINGLE COLUMN HALF-TONE.—This little cut will show wonderful results if well printed; but be sure that your printer's ink and paper are adapted to half-tone printing before you use it.
- SINGLE COLUMN LINE CUT.—Here is a cut you can't go
 wrong on if you are after positive results at moderate cost. Of
 course, it isn't as true to life as a half-tone, but it is a good
 eye-catcher and you won't have any trouble printing it.
- DOUBLE COLUMN LINE CUT.—A line cut composed of solid blacks and whites will always print well. This double column line cut will draw the crowds as well as it prints.
- DOUBLE COLUMN HALF-TONE.—In these days of shoddy inks and paper, hesitate before you use a half-tone. If your paper is well printed, however, this realistic cut will work wonders.
- TRIPLE COLUMN LINE CUT.—Nobody can read your local paper in which this ad. appears and miss your advertisement.
- 6. TRIPLE COLUMN HALF-TONE.—If your printer is willing to go to a little extra trouble for you, or if his paper is always well printed, use this cut. It is so realistic and dominating it can't be missed.



By Gardner Hunting
From the Story by
Gardner Hunting and Tom Forman
Directed by Frank Reicher

A story of love, pluck and thrills; of city streets and romance in a "big town." You can't afford to miss charming Vivian Martin.

OTHER ATTRACTIONS

Next Week

Jack Pickford in "Tom Sawyer"

The Famous Story by Mark Twain

Admission, 15c

Paramount Theatre

VIVIAN MARTIN
in "The Trouble Buster"



By Gardner Hunting
From the Story by Gardner Hunting and Tom Forman
Directed by Frank Reicher

"Why Can't I Do That?"

She does do it in this breezy story so suitable to Vivian Martin's winsome personality. A story of city streets and the romance that beats close to their cold pavements. Don't miss it.

- BOOST

Your Other Attractions or Musical Programme Here

NEXT WEEK

BILLIE BURKE in "Arms and the Girl"

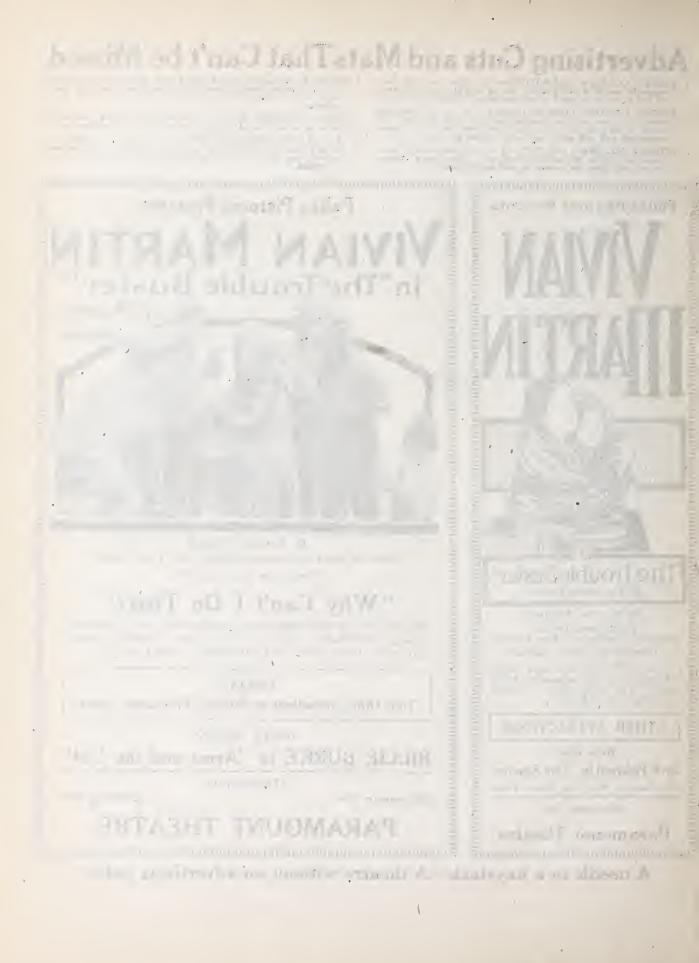
ADMISSION

Afternoon 15c

Evening 25c

PARAMOUNT THEATRE

A needle in a haystack—A theatre without an advertising policy



As you are more familiar with local tastes than we could possibly be we don't include copy with cuts; that's up to you



He who has Paramount Pictures has hope, and he who has hope has everything

As you are none family to the first course we it is the positive property of



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Paramount Theatre

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Pallas Pictures Presents

VIVIAN

"The Trouble Buster"



A Paramount Picture

By Gardner Hunting

From the Story by Gardner Hunting and Tom Forman

Directed by Frank Reicher

A breezy story of city streets and obstacles overcome, told entrancingly and played by a girl with personality plus.

Other Attractions or Music

NEXT WEEK
Pauline Frederick

"The Hungry Heart"

ADMISSION

Afternoon, 10c-15c

Evening, 15c-25c

Paramount Theatre

Copy is not included; you can adapt |these eye-catching cuts to your own knowledge of local conditions

Pallas Pictures Presents



VIVIAN MARTIN

"The rouble Buster"

A Paramount Picture

By Gardner Hunting Story by Gardner Hunting and Tom Forman
Directed by Frank Reicher

"BE A REGULAR FELLOW!"

You'll be delighted with this real play of romance, pluck and thrills. Vivian Martin's captivating charm dominates every phase of a powerful plot laid in the streets of a great city. Don't miss her.

ALSO

VICTOR MOORE in "The Cinderella Husband"
A Paramount-Klever Komedy Scream and
BURTON HOLMES in "The Yellowstone Park"

NEXT WEEK

Vivian Martin in "The Sunset Trail"

ADMISSION

Music to Suit Every Ear

PARAMOUNT THEATRE

A little touch of advertising makes the whole world kin

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Pallas Pictures Presents

VIVIAN MARTIN

A Paramount Picture The Trouble Buster"



By Gardner Hunting Directed by Frank Reicher

"Make Me a Boy!"

Fortune smiles when winsome Vivian Martin dons the regalia of the sterner sex in this delightfully told story of a girl alone in a great city. See Miss Martin—an actress with personality plus.

Also "Fatty" Arbuckle in "His Wedding Night," Burton Holmes
"In the Rockies" and The Paramount-Bray Pictograph

Next Week

Marguerite Clark in "Bab's Diary"

A "Sub-Deb" Story by Mary Roberts Rinehart

ADMISSION PRICES:

Afternoon, 10c. and 15c.

Evening, 15c. and 25c.

Paramount Theatre

The limits of advertising success are imposed by you alone

ញ្ជា | ការកម្មការស្វាយ ព្រះបើស្រែក ស្រែក ស្រែក សម្រេច ស្រែក ស្រែក ស្រែក ស្រែក ស្រែក លេក រ៉ា របស់ ស៊ី (កាងស្រែក) ការស ស្រែក ស្រែក

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Paramount Incaire

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Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your exchange

SLIDE



REDUCED



One-sheet



Three-sheet



Three-sheet



One-sheet



Six-sheet



Six-sheet

Stock Production Cuts and Mats-"The Trouble Buster"



Issued in Sets of Ten Consisting of:

Top row—Two three-column cuts and mats Centre row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always Obtainable At Your Exchange



Press stories to be sent out a week or ten days in advance of the showing of "THE TROUBLE BUSTER"

MISS MERRY PLAYS "THE TROUBLE BUSTER"

Winsome Vivian Martin who is appearing at the Theatre on in the Paramount picture, "The Trouble Buster," is known around the studios as "Miss Merry." This is because of the unlimited supply of good cheer which Miss Martin invariably carries concealed on her small person. "The Trouble Buster," which was written for Miss Martin by Tom Forman, a fellow-actor and an author, brings every bit of fun and lovableness of which Miss Martin is capable and proves that its name was well chosen, for it is guaranteed to dispell any lingering "glooms" besides telling a very dramatic story of very real life.

A splendid cast has been chosen to support Vivian Martin in her latest Paramount picture, "The Trouble Buster," which is appearing at the Theatre on The names include: Paul Willis, Charles West, Mary Mersch, Vera Lewis, James Neill and Louise Harris. Each of these players is well known and nearly all have appeared with Miss Martin in previous pictures.

popular and make where desired the state of the

Vivian Martin, the charming Paramount star who will be seen at the Theatre on in her latest success, the whimsical photoplay "The Trouble Buster," is becoming a fashion plate for all the young society misses throughout the country.

As a French model in "The Wax Model," as an heiress in "The Spirit of Romance" and "Little Miss Optimist," and in many of her other plays she wears most elaborate, although girlish frocks. In "The Trouble Buster," her newest, she wears very ultra-fashionable gowns in the last part of the picture, while in the first part her costume is—well, we will leave you to see for yourself!

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It is not often that motion picture players take the same role in two productions within a few weeks of each other, so great is the scope allowed to them on the screen and so many parts there are to choose from. But Vivian Martin in two of her recent pictures, "Little Miss Optimist," and now "The Trouble Buster," which is to be shown on at the Theatre, has played the part of a "newsie" and a very winsome one she makes.



As a fighter, Vivian Martin is receiving laurels equal to those of Wallace Reid, Sessue Hayakawa, Billy Elmer and others of pugilistic prominence. In "The Trouble Buster" in which she is appearing on at the Theatre, she "busts" a little trouble with her own diminutive fists, causing grave doubt as to the question as to whether she is in reality merely an amateur boxer as has always been claimed.

One of the cleverest bits of action in Vivian Martin's most recent Paramount picture which is to be shown at the Theatre on is found in her friendship and devotion to "Blackie" the newsboy who befriended her in her hour of need.

Blackie lost both his eyes in a fight with another newsboy, and, being a very independent young man who had always earned and fought his way in the world, he greatly resented being dependent upon charity. Vivian Martin, as Michelna, his friend, resolved to help him and thought of the models he had been used to make out of bits of clay.

As he refused to try to work on them, being ashamed of his clumsy groping, Michelna discovered a certain cleverness in her own fingers and unbeknown to him, she finished several of his models for him and took them to an art exhibition where they excited much favorable attention.

MUTINY IN THE VIVIAN MARTIN CAMP

It is a well known fact that directors are reckless creatures when it comes to realism. Nothing is too realistic for these gentlemen who send automobiles hurtling over cliffs and beautiful girls leaping from trains with the greatest sang froid.

But the latest "atrocity"—according to winsome Vivian Martin at least, was when her Paramount director, Frank Reicher, suggested her removing a part of her beautiful curly mass of hair in order to better take the part of a newsboy in "The Trouble Buster," her latest picture which is to be shown at the Theatre on

"It will make it grow, you know," began Mr. Reicher, tentatively—but by that time Miss Martin was safe in the seclusion of her own dressing room whence she declared she would not emerge until she had Mr. Reicher's affidavit to the effect that she could keep every single blond curl.

Press stories to be sent two or three days in advance of the showing of "THE TROUBLE BUSTER"

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Of all the many becoming costumes worn by clever Vivian Martin in her recent photoplays, perhaps the most becoming of all is her costume in the first part of "The Trouble Buster." This is a sober, dark-looking peasant girl costume which in itself is not attractive, but which as an excellent foil to Miss Martin's piquant beauty and strongly accentuates her charm. Following that, she appears in boy's clothes and later in very modish gowns of feminine charm. "The Trouble Buster" has been scheduled to appear at the Theatre on

Paul Willis, the clever young actor who makes his first appearance in a leading role in support of Vivian Martin in "The Trouble Buster," is only seventeen years of age. As "Blackie," the newsboy who befriends Vivian Martin as the pretty little peasant girl stranded in a great American city, he has made a decided hit. Mr. Willis is of the dark-eyed type that forms so striking a contrast to Miss Martin's blond prettiness. "The Trouble Buster," with these two clever young players in the leading roles will be shown at the Theatre on

There are "society" films, films showing the struggles of the poor to make a living, and films dealing with the lives of the ultra-rich. But a photoplay that combines all these phases of life and still others is a rare treat. It is to be found in "The Trouble Buster," an attractively cheerful film starring Vivian Martin at the Theatre on

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Known to her friends as the "trouble buster" for her powers of dispelling gloom, wee Michelna in the Paramount photoplay "Ine Trouble Buster" lives up to her name in deed and fact. The part is taken by Vivian Martin, and the pictures will appear at the Theatre on

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FORMAN WRITES VIVIAN MARTIN SCENARIO

Young Tom Forman, the clever young actor who has recently appeared in several Paramount pictures, has recently transferred his activities to the scenario end of the business, in which he bids fair to score a tremendous success. His first venture along this line is the story he wrote especially for Vivian Martin, "The Trouble Buster," which is to be shown at the Theatre on of week.

"The Trouble Buster" is brimful of the optimism and charm of both these clever young stars who seem to have injected therein all the appeal of their two winning personalities. Vivian Martin is widely known as "Miss Merry" for her sunny disposition, while Mr. Forman's smile is famous. Thus it would seem that the name was exceptionally well chosen and that a happy hour's entertainment is insured in "The Trouble Buster."

After an excedingly stormy scene at the studio wherein charming Vivian Martin had furiously defied her director and refused absolutely to sacrifice her charming curls to Art for her next Paramount picture, "The Trouble Buster," there came a soothing lull and then a sunny smile appeared on the star's pretty face and all was well.

The smile was caused by the appearance of the wardrobe woman with one of the softest, prettiest, curliest wigs imaginable. It was the exact shade of Miss Martin's curls and sufficed to calm even the somewhat ruffled director, Frank Reicher, who had been muttering something about "temperament."

The fact that the short curls were not her own could hardly be detected and as will be seen at the Theatre on "The Trouble Buster" suffers not a whit for Miss Martin's refusal to sacrifice her curls.

"I've lived in all sorts of homes during my experience in moving pictures," laughed Vivian Martin the other day, "but this is positively the first time I ever lived in a packing box!"

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This was during rehearsals for "The Trouble Buster," Miss Martin's newest Paramount picture which is to appear at the Theatre on A large empty piano crate had been upturned and fitted out tastily with straw for the star's residence! What more could she ask for a "newsie," cheerfully quoth Director Reicher.



PREDICTING THE FASHIONS -- BY VIVIAN MARTIN

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"If all of a sudden I go mad and commence tearing dresses into bits, don't be a bit surprised," laughed Vivian Martin as she perched on a railing at the Paramount studios, swinging her bare feet, and attired as a ragged "newsboy."

"I have just found out recently that thousands of young girls throughout the country are looking to me to give them the latest modes in youthful feminine fashions, and I want to tell you that I am in a terrible predicament. You know," she explained, "we usually finish a picture three or four months before its appearance on the screen, and sometimes feminine fashions are changed practically overnight.

"Now then," here a dainty hand waxed eloquent, "how am I going to know when a picture is taken, what the styles will be by the time it is released? Trying to guess, is what is causing me so much worry.

"The dress that I wear in a picture now may be completely obsolete by the time it is shown on the screen, and if I anticipate too far what the styles will be, I am likely to strike it entirely wrong and in consequence many hundreds of my little friends will be sadly misinformed. It is a great responsibility. Fortunately, however, I have a very good friend in New York City who is one of the leading designers for a famous Fifth Avenue shop, and as a general rule she is able to advise me as to what the styles will be several months in advance.

"Even then, of course, there is always the fear that she may be wrong or mistaken, because no one is infallible on a question like that, so if you ever see me surrounded by magazines, tearing some beautiful frock to bits, you will know that my poor mind has given way under the strain.

"I think everybody will like 'The Trouble Buster' because it is so cheery and funny in these days when so many of us often need to be cheered up. While it is not in any way a sermon, still, it contains a number of thoughts, which if anyone could remember them, would help over many a hard half hour. Little Michelna, the plucky heroine, has a hard fight for it, but she 'arrives' with flying colors at the end, and wears gorgeous dresses."

Vivian Martin in "The Trouble Buster," will be waiting to cheer you up at the Theatre on



For exhibitor's information or house organ Cast and the story of "THE TROUBLE BUSTER"

MICHELNA LIBELT				•	•	•	•	•	VIVIAN MARTIN
FRANZ LIBELT	•	•	•	•		•			.JAMES NEILL
"BLACKIE" MOYLE	١.			•	•			•	.PAUL WILLIS
TIP MORGAN.		•		•		•	•		CHARLES WEST
MRS. CAMDEN		•		•			•		LOUISE HARRIS
RUTH CAMDEN	•			•		•			.MARY MERSCH
MRS. WESTFALL	•			•		•	•		. VERA LEWIS

DIRECTOR FRANK REICHER

THE STORY

Michelna Libelt and her father, Franz, arrive in America from distant Roumania. Franz, however, unable to secure employment as a pottery designer, is taken ill and soon dies, leaving Michelna alone in the world.

"Blackie" Moyle, a young waif of a newsboy, befriends the lonely child and offers her the protection of his own piano box home after Michelna has rushed in a panic from the house to escape the women from an orphans' home.

"Blackie" has made this home with his dog, Spunk, in an empty piano box in the rear of a deserted factory. Michelna decides that her curls are a nuisance and with Blackie's assistance cuts them off, secures an old suit of boy's clothing and changes her name to "Mike."

In their spare moments, when not selling papers, the two youngsters sit in the piano box and make statuettes out of some modelling clay given Blackie by an artist. Tip Morgan, a young crook, discovers that Mike is a girl, and lures her into a room where Blackie finds them. In the fight that follows Blackie is struck on the head with a bottle and loses the sight of both eyes.

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While he is in the hospital Mike sees an advertisement of an art exhibit and believing that the twenty-five cents admission entitles her to exhibit her wares, takes two little statuettes that she and Blackie have made and places them on display.

One peculiar little character she has named "The Trouble Buster." An art dealer with a commercial eye sees in it the same possibilities of popular success as the "Billiken" or "Kewpie," and when Mike is asked as to the ownership, she gives the credit for the successful one to Blackie.

The latter is at once made a social pet and his fortune assured, for the little "Trouble Busters" prove extremely popular. He is taken to a famous hospital in France where his sight is restored.

In the meantime Mike is recognized by one of the orphan asylum patrons and flees in terror from the art exhibit. She resumes her girl's clothing and secures a position in a distant part of the country in a large country estate. There she is found again by the crook, Tip Morgan, who threatens to tell that she is the real designer of "The Trouble Buster" unless she gives him money.

Mike has rescued the old piano box and now has it for a play-house in the garden of her new home. In the meantime Blackie has recovered and starts out to find Mike. He tells everyone that it was Mike who designed "The Trouble Buster."

He finally locates her just as she is being again blackmailed by Tip. Blackie drives the crook away and when Michelna asks him what he came back for, he draws her close to him answering, "For the love of Mike."

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Press-Book

Exploitation and Publicity Accessories

THOMAS H. INCE **PRESENTS**

WILLIAM S. HART

"The Narrow Trail"

From the story by WILLIAM S. HART

Picturized by HARVEY F. THEW

RELEASED BY ARTCRAFT PICTURES CORPORATION 729 SEVENTH AVE. NEW YORK CITY

CONTENTS.

Page 1.	Cover	with	Billing
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- 2. Talking Points and Cast.
- 3. Advertising Suggestions.
- 4. Mail Advertising Campaign.
- 5. Star Cuts and Mats.
- 6. Advertising Layouts.
- 8. Advertising Layouts and Slide.
- Lithographs.
- 10. Scene Cuts and Mats.
- 11. Publicity Stories.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17. 18. Synopsis.
- 19.
- 20. 21. Biography of Wm. S, Hart.

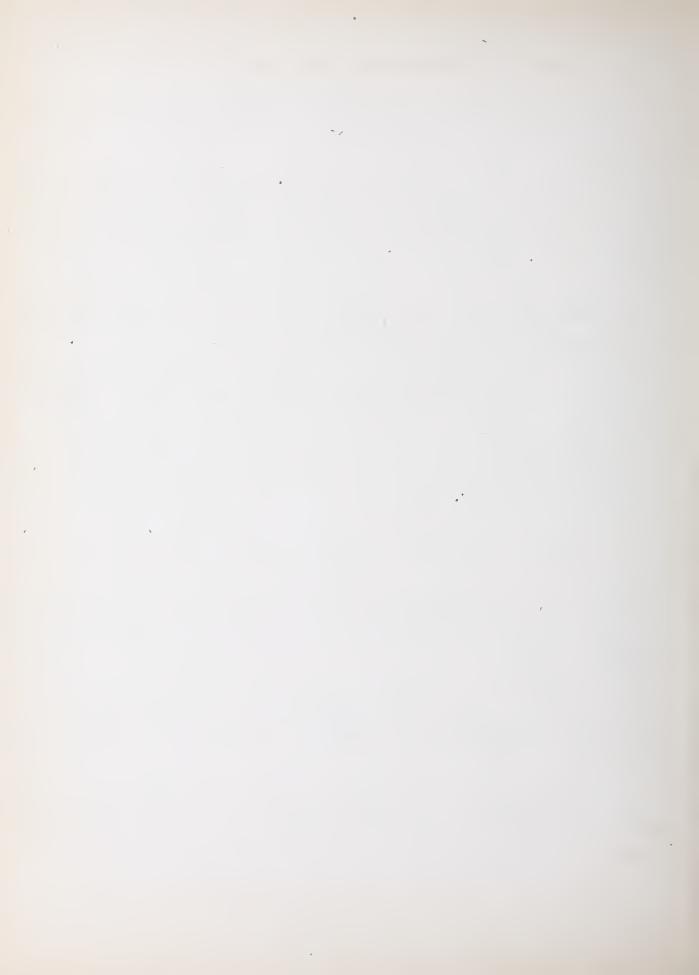


TALKING POINTS FOR "THE NARROW TRAIL."

- 1. This is the first William S. Hart photoplay to be released by Thomas H. Ince through Artcraft.
- 2. It is the first story ever written by the great delineator of Western characters, and is built around narratives related to him by an early settler in Dakota Territory, who, when Hart was a boy, gave him his first lesson in horsemanship.
- 3. It co-stars Fritz, Hart's famous Pinto, which should be of interest to the pony's thousands of admirers in all parts of the country.

THE CAST
ICE HARDING
Betty WerdinSylvia Bremer
"Admiral" Bates
"Moose" Holloran
The KingFritz

- 4. In the supporting cast are some of the best known of the Ince players, including the cowboys and rough-riders, who are familiar to photoplay-goers the world over.
- 5. It introduces Sylvia Bremer, the beautiful Australian actress, who has recently made such pronounced successes in Ince pictures, as Hart's leading woman.
- 6. It is a typical Hart picture of wild out-of-door life, filled with wondrous pictures of the great West, and throbbing with tense incidents and thrilling adventures.



Advertising Suggestions.

FURNISHED BY EXHIBITORS' SERVICE DEPARTMENT-485 FIFTH AVE., NEW YORK CITY.

LOBBY DISPLAY:

In this photoplay "Ice Harding" (Wm. S. Hart) starts in by holding up a stage. Why not have your lobby artist either paint a stage hold-up or import an old-fashioned stage and place before it a life-size cut of Hart, gun in hand, masked and all the rest? Beautiful Sylvia Bremer, the Australian actress who recently made such a hit with Hart is about to strip off her rings to give to the bandit when he reckons he isn't takin' jewels from a lady. You might add to your lobby display a life-size cut-out of Sylvia facing Hart and offering him her jewels.

WINDOW DISPLAY:

If your town furnishes an old-fashioned coach, so that you could make a window display of same in some department store or automobile show window, this would make a hit. Especially the automobile display would show the contrast between the old locomotion of the plains and the modern twelve cylinder. The opportunity for advertising THE NARROW TRAIL by signs attached to the coach or on a sign post or on a window card are obvious.

STREET DISPLAY:

A cowboy; a stage coach; and then a modern automobile would be some procession through your town, especially if furnished with clever banners. If you can get a horse marked like Pinto, Hart's noted pony, and have him parade the city with a sign: "This isn't Pinto, Hart's famous pony—but it's near enough like him to be his brother. Come and see Pinto at the.......theatre on"

CAR CARDS:

Car Cards are the hall-mark of superiority. You might have felt in the days gone by that you couldn't afford them. Try them and see what prestige accrues to your theatre as a result. For illustrations on your car cards, use a picture of your street or lobby or window display on one side—Wm. S. Hart on the other, if possible get the man who sells you your car card space to help design a car card that will be different from the usual run of cards—something that will catch the eye instantly—something of local interest that deals with your locality. Then add your local advertising to the local interest.

STORE CARDS:

A long trail; mountains in distance; a sign post with THE NARROW TRAIL pointing to the horizon; a lone rider in cowboy outfit, silhouetted against a clear blue sky—such a store card would be bound to attract attention to your showing of this picture.

NEWSPAPER ADVERTISING:

As an ideal advertisement let us call your attention to the full page Bull Durham advertisement appearing recently in the New York papers (August 30, 1917) which stated that American soldiers in France could be identified by the Bull Durham tag. These advertisements were not a cold statement of the merchandise offered, as is the case in so many amusement advertisements. They showed a picture of a real soldier; they showed a news item from the Chicago Tribune; and they brought France and the American soldier and Bull Durham right down to date with real NEWS. Now there is plenty of news in your theatre. Why not hook it up with your house and get it in the advertising. If Hart visited you on the way East, get a big cut of him made and some saying like this in your type matter: "Wm. S. Hart—the man you tried to shake hands with when he was here—come and shake hands with him again on the screen when he appears in the first Artcraft release—THE NARROW TRAIL—written by himself."

FOR SPECIAL ADVERTISING SUGGESTIONS FOR YOUR HOUSE ADDRESS EXHIBITORS' SERVICE DEPT.



Mail Campaign.

FURNISHED BY EXHIBITORS' SERVICE DEPARTMENT—485 FIFTH AVE., NEW YORK CITY.

1st advance post card 9 days ahead of film. 2nd advance post card six days ahead of showing of picture in your house.

it is the best picture he has ever made.

Dear Madam:

A word more about THE NARROW TRAIL starring Wm. S. Hart. When Mr. Hart went East last Spring, as you probably know the theatres where he appeared in person were jammed to suffocation and his rooms in the Knickerbocker Hotel were filled with guests night and day who wanted to see this brawny man of might who typifies the great West. You have an opportunity to see him at the.....in this splendid photoplay.

Manager.

Manager.

THEN TRY THIS LETTER ON YOUR PATRONS THREE DAYS BEFORE THE SHOWING OF THE PICTURE LETTING THE SERVICE DEPARTMENT KNOW WHAT BUSINESS IT PULLED FOR YOU SO WE CAN CHANGE THESE LETTERS IN ANY WAY THAT WILL BUILD UP YOUR RECEIPTS.

Dear Madam:-

That personal trip of Wm. S. Hart to the theatres of the country, of which I spoke to you in my post card, was more like the visit of President Wilson or some high official of the government than anything else to which you could liken it. I stood in Mr. Hart's room in the Knickerbocker Hotel one evening when he was in New York only to see one of his suite of rooms filled with visitors; another with newspaper men; another with waiters who were trying to serve him some dinner; while the managers of the trip were on tip-toe trying to wrench him away from his admirers to take him to the theatres where he was scheduled to appear in person. I think he visited; packed; and pleased eight theatres in New York that night. His hand got so swollen from the hearty hand shakes that he could hardly use it—in fact, he was almost hand-shaken to death by those who have come to consider him the leading actor of his kind on the screens of the world.

You have read, doubtless, in the papers, that Mr. Hart has formed his own company and will henceforth release his pictures through Artcraft Pictures Corporation, and in this newest picture he will be seen to the best advantage of his career because he wrote the story himself and you may be sure, therefore, that the atmosphere which he so well knows—the atmosphere of the great West—will be faithfully portrayed in a gripping story of Hart's own inimitable style.

Yours for "Artcraft" service,

Manager.

We would welcome any suggestions from you as to how we could improve on the service of our theatre so as to make this institution the best in the city. Will you help us to do this, please? (Initials of Manager.)

FOLLOW UP POST CARD FOR THE DAY OF THE SHOWING IN YOUR THEATRE.

Dear Madam:-

We write you just a line to remind you of THE NARROW TRAIL—TODAY.

Manager.



Reproductions of Stock Star Cuts and Mats-WILLIAM S. HART



Issued in SETS of SIX—consisting of:

Three One-column
Two Two-column
and One Three-column
(Above reproductions reduced in size)

Always obtainable at your exchange



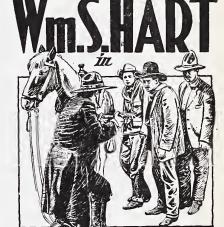
Advertising Layouts

EXACT SIZE



DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performances, Prices, Dates of Showing, etc. Thos.H.Ince presents



"The Narrow"
Trail"

From the Story by WM. S. HART Picturized by HARVEY F. THEW

DISPLAY IN THIS SPACE
Name of Theatre, Location,
Time of Performances,
Prices, Dates of
Showing, etc.



These are always obtainable at your exchange in either cut or mat form.



EXACT SIZE

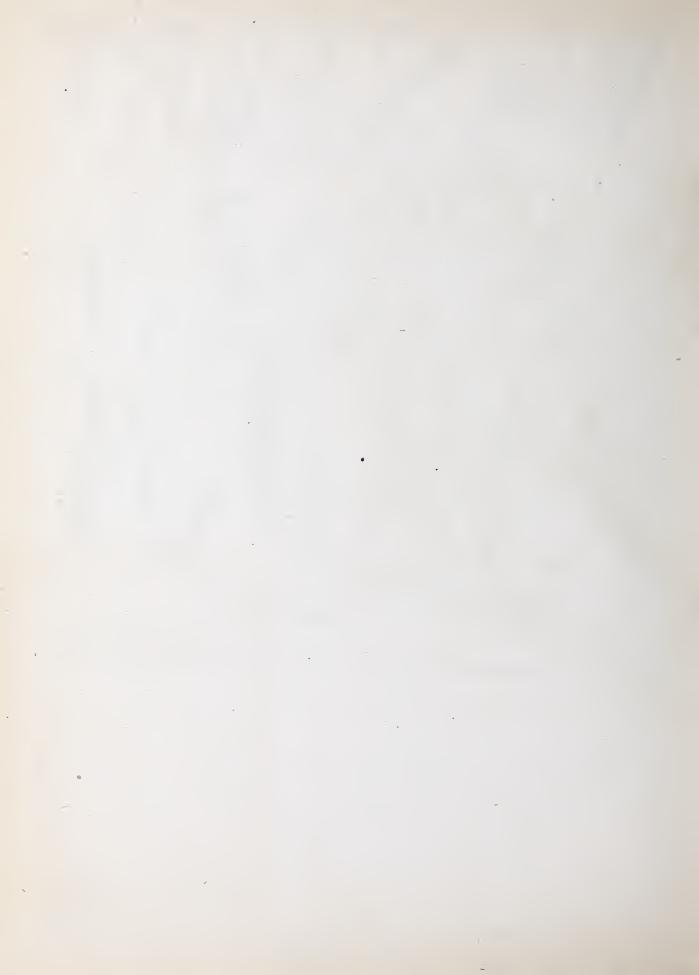


From the Story by Wm.S. HART.
Picturized by HARVEY F. THEW.

DISPLAY IN THIS SPACE

Name of Theatre Location, Time of Performances,
Prices, Dates of Showing, etc.





Advertising Layouts and Slide EXACT SIZE



DISPLAY IN THIS SPACE

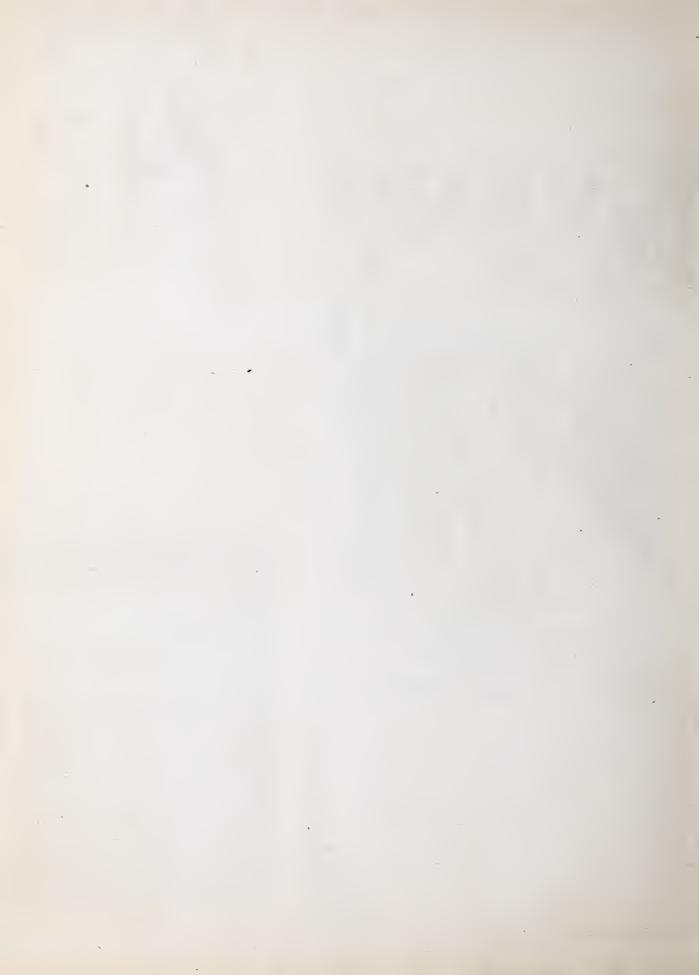
Name of Theatre, Location, Time of Performances Prices, Dates of Showing, etc.







Beautifully colored announcement slide this size obtainable at your exchange



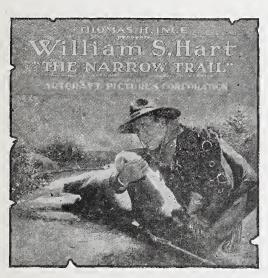
LITHOGRAPHS



Twenty Four Sheet Stand



One Sheet Poster



Six Sheet Poster



Six Sheet Poster



Half Sheet Window Card

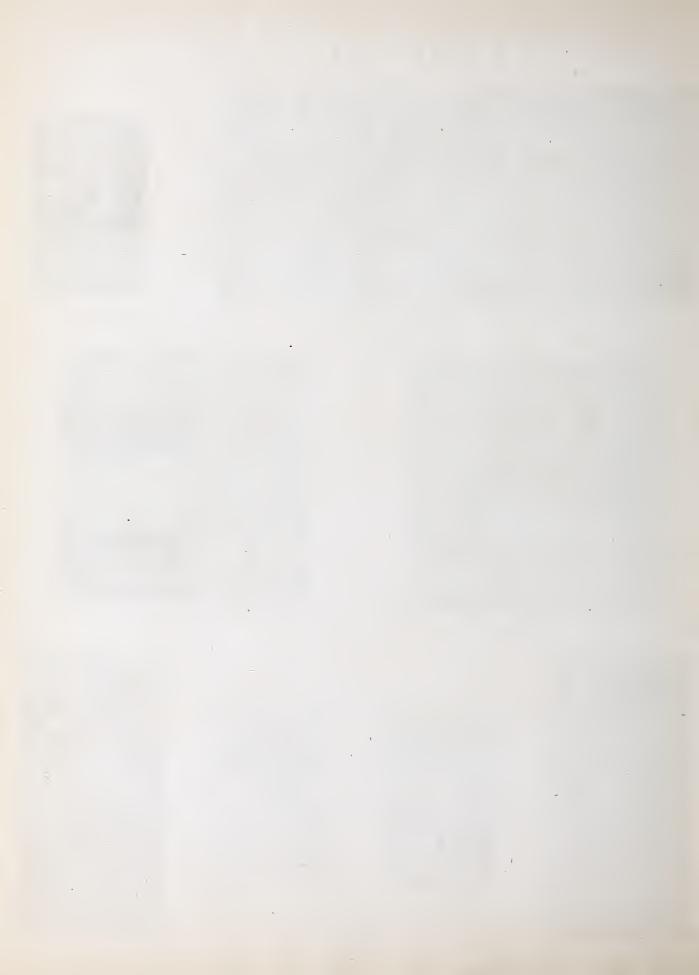
William S. Hart THE NAPROW TEXTS APPROADED ATTOM



One Sheet Poster



Three Sheet Poster



Reproductions of Scene Cuts and Mats



Issued in SETS of TEN-consisting of:

Five One-column
Three Two-column
and Two Three-column
(Above reproductions reduced in size)

Always obtainable at your exchange.



Press stories to be sent out a week ahead and during the showing of "THE NARROW TRAIL"

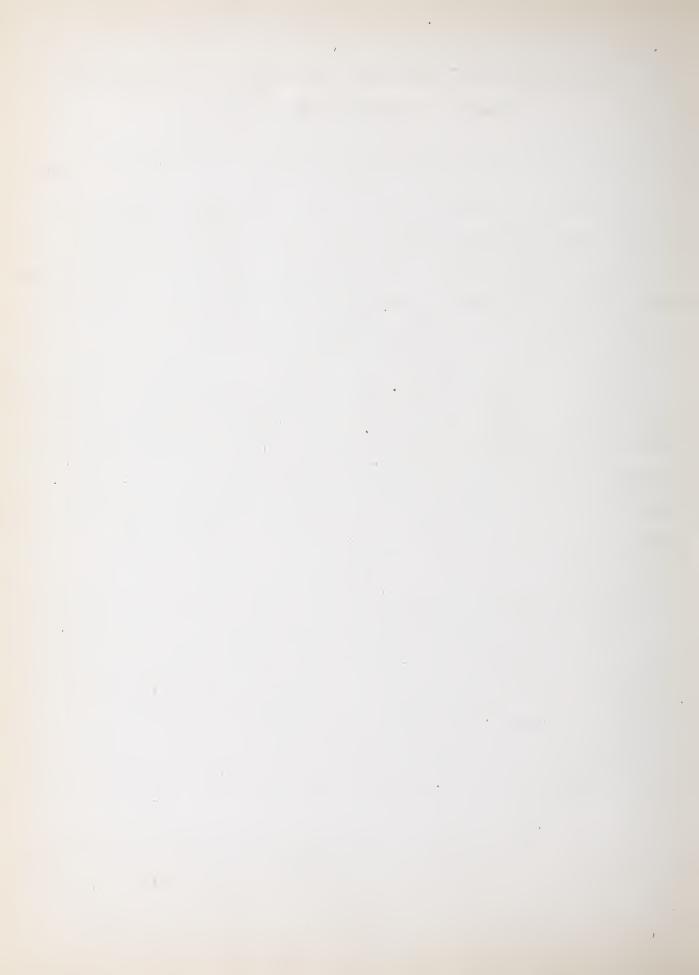
An unusual interest is attached to the first photodrama featuring William S. Hart as an Ince-Artcraft star, which will be seen at the...... on.....for this story, "The Narrow Trail," was written by the famous interpreter of the Wild West himself, who built it around a series of narratives told him by a friend of the early pioneer days.

Hart recently made a whirlwind transcontinental trip. He had visited and received ovations in sixty towns and had passed through more than half the states before heading toward the coast and his beloved ranch. As the Limited was rushing through the Dakotas, many things passed through Hart's mind, for it was in the Dakotas, then Dakota territory, that the first fifteen years of his life were passed.

The train made few stops, but halted for several minutes near Standing Rock--in the heart of the Bill Hart country and close to the first settle-ment his father had lived in. When the train moved on it carried from the wayside station an extra passenger, a tall, rangy, weather-beaten old gentleman who looked as though he might have been the earliest and last of the pioneers. He came ambling through the cars, peering into the faces of the passengers and plaintively inquiring if "young" Bill Hart was aboard.

The aged man was Richard Wainwright, who knew Hart's father well, and had given Bill his first lesson in horsemanship. Wainwright was a dashing

(Continued over)



cowpuncher in those days and was the boy's ideal and model. It was from this meeting, with its stories of the early days, that "The Narrow Trail" was evolved. Hart, on his return to the Coast, spent his hard-earned vacation in jotting down these narratives and weaving into them a wealth of dramatic fiction.

There is in the picture much that is of historical value as a record of the time, which, although recent, has become almost a dream of the past. And there is much of the real William S. Hart in it.

"The methods used on the stage, in such scenes, are entirely different from those employed in motion pictures, and in one respect the stage has an enormous advantage," he asserts. "It has an infinitude of lightning effects, carefully thought out to create illusion. We, of the screen world, have only the unalterable sunlight—if a fight is supposed to occur during daylight.

"Think for a minute of some of the most terrific combats you have witnessed in thrilling melodramas--and realize just how you have been



fooled. Some of the best 'knockouts' are given 'off stage,' and the victor drags in his defeated adversary from the wings. There is no 'off stage' in the films. The fans must see everything from start to finish--and no excuses go.

"Again, how often has the dear public unsuspectedly fallen for this sort of thing: The hero and the villain meet in a miserable den of thieves to which the hero has been decoyed by a fake note, signed 'Your ever loving' so and so. When the hero wakes up to the fact that he has been trapped, and is alone with the villain, a fight for life ensues. But mark what usually happens. The hero, seizing a piece of furniture, smashes the dimly-burning oil lamp and a fearful scuffle ensues in semidarkness. When the hero is rescued by his faithful servant, 'lights up' and you see the debris. That is where the stage has an enormous advantage over the films.

"Another thing, a stage fight is the result of long and carefully planned stage rehearsals. Everything is laid out and every moment calculated to a dot. No screen director can do this--for obvious reasons. He merely outlines the positions and lets his actors fill in the details. No pre-arranged fight can possibly look natural on the screen--as the eye of the camera is on the alert at every moment, watching for tricks and subterfuges, and quick to detect the slightest departure from realism. Nothing escapes its notice, for the camera is the most caustic critic of the drama."



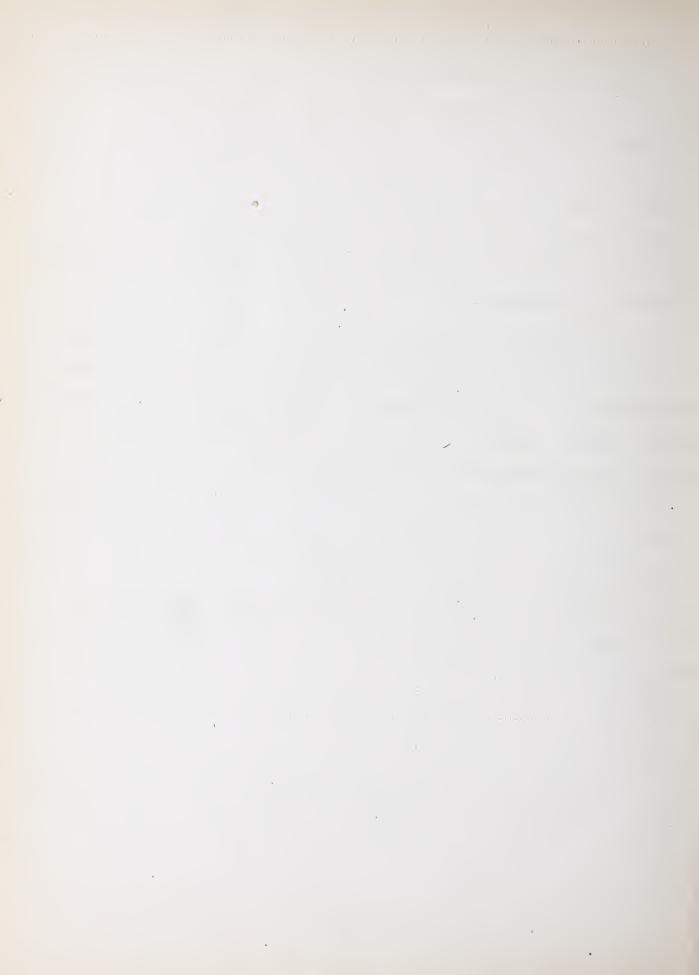
When Thomas H. Ince introduces his famous star, William S. Hart, to
...... patrons of Artcraft pictures, he will depict a bit of life in
the now silent Barbary Coast. In "The Narrow Trail," which will be seen at
the...... on......, Hart has the role of a Western highwayman who
ventures into a typical "honky-tonk" of a decade ago, and the motion
picture audiences will see presented with graphic vividness the sensational
features of night life that made this particular section of San Francisco
notorious the world over.

Nothing like the Barbary Coast has ever been known. It occupied a niche of its own in underworld history. Here all sorts of crimes were plotted and perpetrated. Here were drawn the dregs of criminal organizations from foreign fields, as well as this country, and here crime thrived and blossomed and succeeded as nowhere else in all the world. Port Said, reputed to be a "bad town," was a kindergarten compared with San Francisco's Barbary Coast in its palmiest period. And it is this period that is so wonderfully reproduced in Hart's "The Narrow Trail."

An effort to "shanghai" the big, rugged Western highwayman results in a fight that for sheer spectacular features has no parallel in screen battles.

Fritz, William S. Hart's famous Pinto pony, is a proud horse these days, for he figures almost as prominently as his master in "The Narrow Trail," the initial Ince-Artcraft production, which will be seen at.......

(Continued over)



When Hart made his whirlwind trip across the continent recently, and faced crowds in nearly four hundred theatres, incessant inquiries were made by enthusiastic fans about Fritz, who is almost as well known as the great delineator of Western characters himself. With some professionals, this might have led to a rupture of hitherto amicable relations. Few actors like to see a rival edging into the spotlight. But Bill, on his return to the ranch, not only greeted his old horse cordially, but in appreciation of his past loyal and conscientious work, vowed that in his next picture he would allot Fritz a role that would really stand out.

His "next picture" is the first Thomas H. Ince release on Artcraft program, and in it Fritz gives the star a close run for honors. In fact, the story is so written that most of the scenes are built around the Pinto, and he is right on the job at every climax.

William S. Hart's famous Pinto pony, Fritz, has been given an important role in the first Hart picture, "The Narrow Trail," which Thomas H.

Ince has released through Artcraft, and which will be seen at the......

on...... There are a great many scenes which really hinge on the ability of the horse to carry through the thrilling situations.

Fritz's first entrance in the picture is dramatic. Hart, in the story, is the leader of a band of outlaws, and needs a horse that will be swift and cunning enough for the exigencies of his daring profession, which consists mainly of holding up stage coaches. Riding through the mountains with his companions, he spies a herd of wild horses, and notes that their leader is a beautiful Pinto. Strangely attracted to the animal,

(Continued over)



Hart vows he will capture him for his own. There is an exciting chase as the wild pony, maddened by fear, makes a dash for freedom. Hart succeeds, however, in lassoing him, and later a lasting friendship springs up between the two, which continues through five long reels and is replete with thrilling adventures.

Fritz, in the story, is well known as the outlaw's pony, as there is no horse so peculiarly marked, or which equals him in speed and staying qualities. And so, in a way, throughout the story, on Fritz depends the life of his master.

One would think that every thrill, every act of reckless daredeviltry, had been injected in William S. Hart photodramas. However, this famous Western character always figures in some new and startling adventures.

For instance, in "The Narrow Trail," the initial Ince-Artcraft picture, which will be seen at the...... on......, Hart portrays an outlaw who falls under the influence of a beautiful girl. He loves her with all the desperate passion of which his wild nature is capable, and determines to reform. In doing this, his source of income is naturally shut off, and he is in trying straits for ready cash.

Just at this crisis, a big Rodeo is to be held in a nearby city. A cash prize is offered for the principal event—a "jump in the saddle and away" race—and the outlaw determines to enter himself and his Pinto pony. In doing so he knows he is taking a tremendous risk, as the peculiarly marked pony is known to the sheriff and his deputies; but goaded by necessity he takes a chance, and in the presence of a crowd leaps into the saddle.

It is during this wild ride with its throngs of contesting cowboys that excitement rises to its highest pitch.



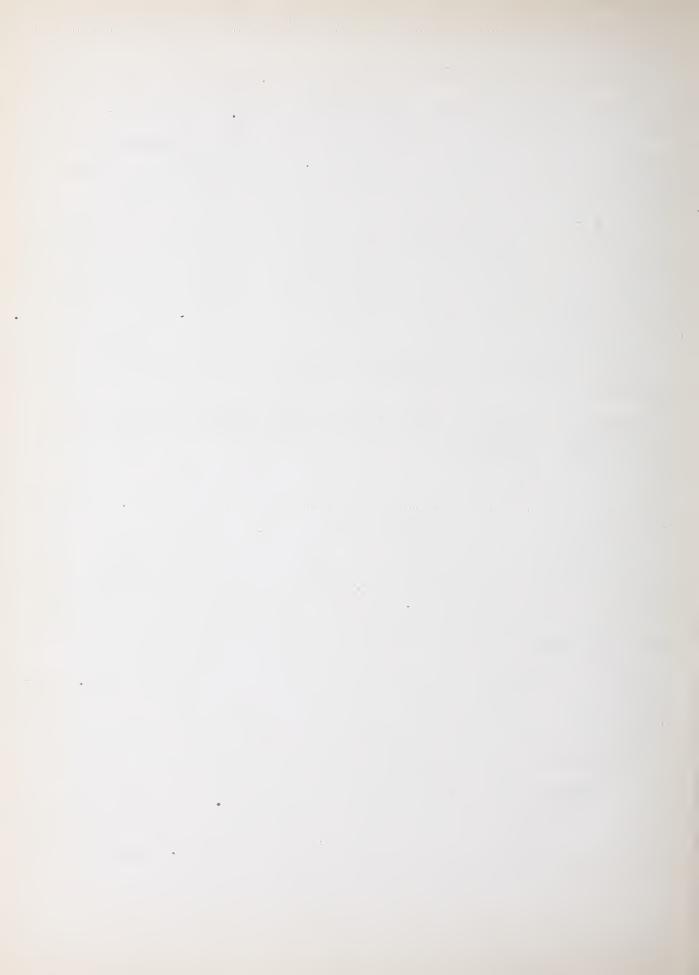
Although one of the most willing and best-natured punchers that ever left the open range to become a "reel" cowboy, Curly Revere is not a born actor. This sad fact was brought to light when Curly, who was cast as the lieutenant of a band of outlaws led by William S. Hart, in "The Narrow Trail," which will be seen at the...... on....., was called upon to remonstrate with Hart for riding his conspicuous spotted pony, Fritz.

"You'll have to speak real lines," said Hart, who was rehearsing the scene with Curly. "Make the audiences understand that you are threatening me. You're angry because I ride this Pinto pony which you think will cause the capture of the gang. Try it again and we'll take the picture. Remember, you can't make it too strong!"

-As the camera started grinding, Curly, with a poker face and in a slow, Southwestern drawl, said:

"When 'r you goin' to git rid of that Pinto hoss? You can see him fo'ty miles away. I'm sore!"

One of the things which make Western photodramas starring William S. so realistic and convincing is his use of none but dyed-in-the-wool, neverbeen-curried-below-the-knee cowpunchers. Thus procuring genuine characters in his supporting cast, Hart not only must plan and act his own role, but also painstakingly rehearse the parts given to these big-hearted fellows, who, although proficient in the "3 R's" of the range, often are wocfully lacking in screen ability. If it were not that Hart, who is a Western man and a big favorite with the punchers, knows how to overcome their natural bashfulness before teaching them the rudiments of acting, many of his pictures would be much less true to the real West in its palmy pioneer days. Hart's first offering under the Artcraft trade-mark is "The Narrow Trail," which will be seen at..... on...... It was directed by Lambert Hillyer under the supervision of the well-known producer, Thomas H. Ince.



Synopsis of "THE NARROW TRAIL"

Ice Harding and his outlaws have spent many days trying to capture a Pinto pony before their efforts are finally rewarded. Ice, leader of men, is strangely attracted to the Pinto, leader of horses—each a king of his kind. The Pinto, finally broken, becomes a great asset to Ice in his business of holding up stages, and a wonderful affection springs up between man and horse. The sheriff of the county knows it is almost a hopeless task to capture Ice so long as he rides the swift-running Pinto, but swears to "get" him some day.

Late one afternoon, Ice and his men sight a stage as it comes lumbering along a mountain trail, and, telling his men that he will do the job alone this time, Ice motions them into the brush and rides his Pinto to a safe coign of vantage, from whence, just as the stage round the curve, he springs forward, a black mask covering his features, and orders "Hands Up!" Knowing better than to disobey that command, the driver of the stage coach throws up his hands, and Ice, after ordering the passengers from the coach, takes their valuables.

Among the passengers is "Admiral" Bates, a vice king of San Francisco, and Betty Werdin, his pretty niece, who at heart is a good girl and detests being made to lure men to the resort of her infamous relative. "Admiral" Bates and Betty are on the way to Saddle City to enjoy a much-needed "vacation." As Betty steps forth to take the rings from her fingers, Ice lifts his sombrero, makes a sweeping bow, and says he reckons he "isn't

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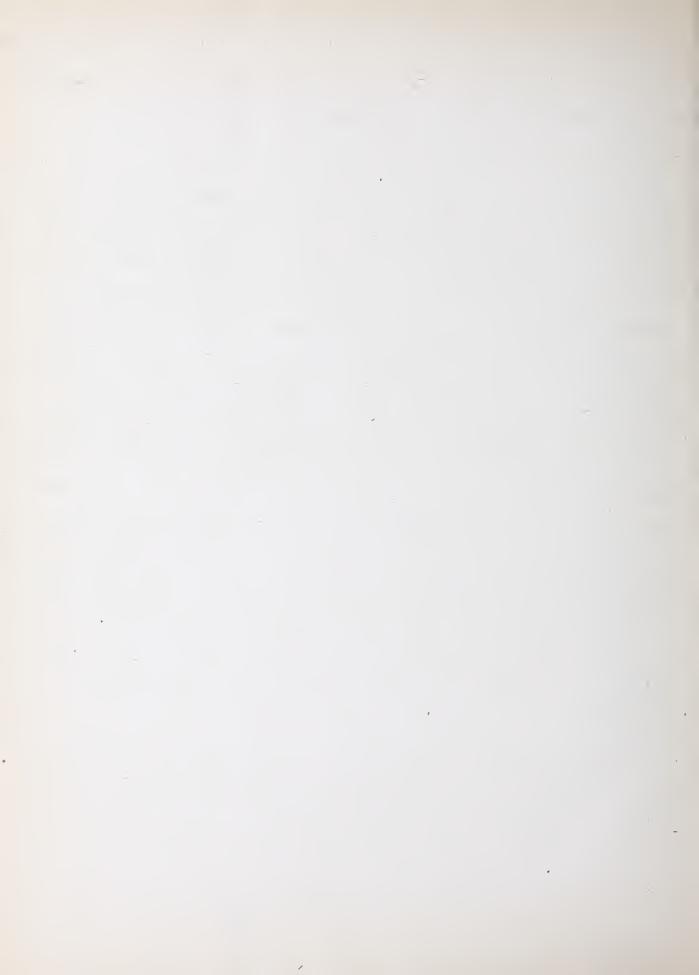
takin' jewels from a lady." After a prolonged stare of honest admiration, Ice bows again, raises his sombrero gallantly, whistles to the Pinto, mounts and rides away.

The driver of the stage coach hastens to the nearest town and reports the hold-up to the sheriff, who gathers his posse and starts in pursuit of the bandit, but, as usual, Ice on his pony easily outdistances them. However, Ice's men, feeling that the Pinto, because of his peculiar markings, is becoming too well known, and that it is no longer safe to travel with him, give Ice his choice between themselves and the pony. It does not take Ice long to make his choice—just as long as it takes him to draw his gun from his holster and tell the men to "beat it"—and Ice is not slow on the draw.

Leaving his Pinto with Jose, a faithful Mexican friend, Ice makes his way, alone, to Saddle City, where he again meets Betty Werdin. Betty, of course, does not recognize Ice as the daring bandit, nor does her uncle, but the latter places no obstacles in the way of Ice and Betty becoming well acquainted, believing Ice to be a moneyed rancher, and leaving it to Betty to lure him to a fleecing. Betty, however, feeling a genuine love for Ice, refuses to be a partner to her uncle's schemes, and the result is the hasty departure of Betty and "Admiral" Bates to their old haunts in San Francisco.

Upon Ice's request for her address, Betty, ashamed to tell him where she lives, has given him a false number, and later, when Ice appears before the door of a handsome residence in San Francisco, and asks for "Miss Betty

(Continued over)



Washington," he is stunned as the maid replies that none one of that name has ever lived there.

Dejected, Ice makes his way to the water front, where he stands watching the ships. He is approached by Moose Holloran and Squint McGann, confederates of "Admiral" Bates, and engaged in the very lucrative business of shanghaing. They are affable, and have no trouble in persuading Ice to accompany them to Bates' resort on the Barbary Coast. Arrived, however, they fail to get Ice drunk, and finally leave him in the little back room of the "honky-tonk" while they enter the dance hall and solicit the aid of Betty. She makes her way to the back room where Ice sits. There is a tragic meeting between Ice and Betty, in which Ice bitterly denounces her and tells her that if she is not good no one is. Refusing to listen to her pleas, Ice throws her from him and enters the dance hall. After a terrific fight with Squint and Moose, Ice finally leaves the place, and, his faith in women shattered, returns to the mountains.

How he again meets with Betty, and forgives her; how she learns he was a bandit, and forgives him, is told in thrilling detail. A cowboy race, one of the most spectacular scenes ever filmed, is the finish to the picture. It wins Ice an honest stake and the girl he loves.

Biography of William S. Hart.

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William S. (better known as Bill) Hart gives the impression of being a regular fellow, a big, husky, fearless man, who likes the prairie and rough life and wants to throw away his file and get dirt under his finger nails. Bill doesn't wear white, hairy chaps, his bandana isn't perfectly tied, and his hair isn't combed. He looks as if he "just came out of the West" - a real stone-featured cowboy, who rides a horse and shoots a gun as though he knew how, and not as if he were doing it for his salary. Such is the description of the famous Westerner of the screen given by a well known writer which fits perfectly the true character of this popular star.

Born in Newburgh, New York, of English parents, Bill Hart really grew up in the West. Soon after his birth his family moved to North Dakota and from the time he was old enough to walk until he was fifteen, he chummed with cow-punchers, Indians and horses, learning everything there was to know about them all. Although he passed his entrance examination with honors, he failed to realize his ambition to enter West Point, due to the lack of a certain amount of political prestige necessary to secure an appointment at that time.

His next ambition leaned toward the stage, but just when William S. decided to become an actor every theatrical manager in the East made up his mind that he shouldn't. Determined to achieve the title of actor despite conditions he sold his closest treasures - a lot of medals won in athletic games - and with the revenue purchased a ticket to London, where he soon began to mould his future. At the age of nineteen he returned to New York, where he finally made his appearance for the first time on the American stage in "Hamlet," the remuneration for which was twelve dollars a week. Before he was five years older he was supporting Modjeska and shortly afterward played leads to Julia Arthur and the leading parts in "The Squaw Man," "The Virginian," and other well-known plays.

Upon the termination of his engagement in "The Virginian," Mr. Hart was offered a position by Tom Ince, one of his former fellow-actors. His initial screen character, that of a cowboy, suited the Westerner more than anything in which he had ever appeared and decided his future career. Some of his most prominent screen characterizations that followed were evidenced in such popular successes as "The Bargain," "The Darkening Trail," "Keno Bates, Liar," "On the Night Stage," "The Disciple," "Hell's Hinges," "Between Men," "The Apostle of Vengeance," and "The Patriot."

William S. Hart is now appearing under the personal supervision of Thomas H. Ince in De Luxe productions released through Artcraft Pictures Corporation, the first of which is "The Narrow Trail."

PARAMOUNT PRESS BOOK COLLECTION Volume: October 1917; Index Number 6

The Call of the East

Scheduled Release Date: 15 Oct 1917



Press Book

Exhibitor's Aids

JESSE L. LASKY

presents

Sessue Hayakawa

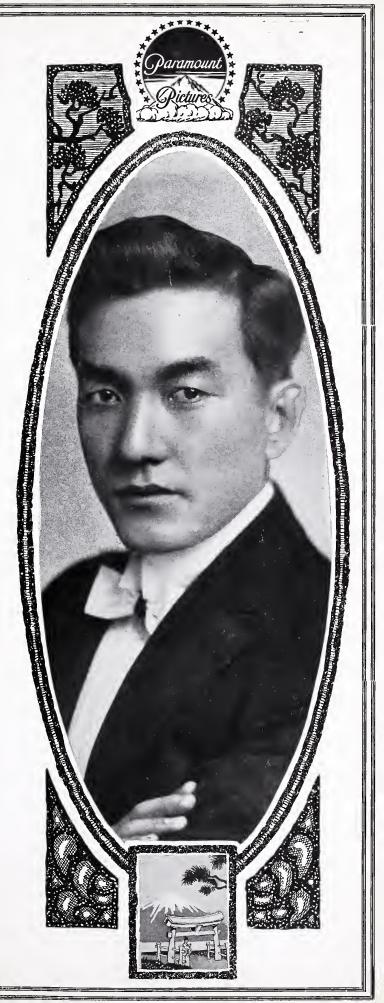
"The Call of the East"

Picturized by BEULAH MARIE DIX Directed by GEORGE H. MELFORD

"Something finer, more thrilling and sincere than Hayakawa has ever done before." The opinion of everyone who has witnessed the pre-release showings.



A Paramount Picture





WHAT YOU WANT TO KNOW ABOUT "THE CALL OF THE EAST"

THINGS THAT ARE DIFFICULT to create are equally difficult to destroy. IT TOOK GENERATION TO BUILD the pyramids, years to construct St. Peter's Cathedral in Rome, and years to make Paramount Pictures what they are.

YEARS OF WHAT? Not simply work, but devotion to an ideal, a determination that the promise of the first beginnings, better pictures for better theatres and a better public, should be more than fulfilled in the completed effort. And it has.

BECAUSE WE HAVE KEPT EVERLASTINGLY AT IT

HERE IS A PICTURE THAT HAS NO PEER. It is a sensational production with a sensational star, the greatest Japanese star the world has ever known, Sessue Hayakawa.

ALLAN DALE, ONE OF AMERICA'S GREATEST CRITICS, has repeatedly said that Sessue Hayakawa "is the finest film artist I have ever seen. He has magnificent repose, features that register every shade of expression, and gestures that are never obnoxiously conspicious."

EVERY HAYAKAWA PICTURE HAS BEEN A BIG MONEY MAKER. No one ever forgets the wonderful work he universally does in his productions. "The Cheat" still is looked upon as the greatest screen dramatic triumph. And this is quite its equal.

DON'T HESITATE TO TELL YOUR PATRONS these facts, for they are eminently true. Tell them today, tomorrow and the next day. Keep everlastingly at it, and if you do, and use the accessories we have here for your help, you'll put this picture across that it will break every box office record you ever had.

GEORGE H. MELFORD directed this picture and has given to screendom a marvelous piece of work.

LOOK OVER THESE ACCESSORIES

Paper

Two one-sheets
Two three-sheets
Two six-sheets

Photos

Ten 8 x 10 black and white Eight 11 x 14 colored gelatin Two 22 x 28 colored gelatin 8 x 10 photos of star

Cuts and Mats on Production Five one-column

Three two-column Two three-column

Stock Cuts and Mats of Star Five one-column Three two-column

Two three-column

Rotogravure

Series of Advertising Layouts:

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides Music Cues

THIS IS NOT ALL. Besides supplying exhibitors with all sorts of money-making accessories, we wish to impress the fact that we have a real service department which will not only analyze your problems for you but will outline in every phase just what you will need to do to make more money. It's up to you to take advantage of this department. Just tell your troubles to the Service Department.

THE CAST

CONTENTS

- 1. Cover
- 2. About the Picture and Accessories
- 3. Advance Post-Cards and Letter
- 4. Promotional Ideas
- 5. Hayakawa's Romance (Biography)
- 6. Stock Star Cuts and Mats
- 7. Ad. Layouts with Mats
- 8. Ad. Layouts with Mats
- 9. Ad. Layouts with Mats
- 10. Ad. Layouts with Mats
- 11. Lithograph with Cuts
- 12. Production Cuts and Mats
- 13. Advance Publicity
- 14. Advance Publicity
- 15. Advance Publicity
- 16. Advance Publicity
- 17. Advance Publicity
- 18. Cast and Synopsis
- 19. Synopsis Continued



FOR EXCLUSIVE SUGGESTIONS ON LETTERS ADDRESS EXHIBITORS SERVICE DEPARTMENT

Send Out This First Advance POST CARD to Your Patrons Nine Days in Advance of the Showing of "THE CALL OF THE EAST"

Dear Madam:

Few people know that Sessue Hayakawa is a graduate of the University of Chicago, but such is the fact. When this talented Japanese comes to the Theatre on, I feel sure you will want to see him in his latest Paramount Picture, "THE CALL OF THE EAST."

Manager.

Send Out This Second Advance POST CARD SIX DAYS in Advance of Your Showing of "THE CALL OF THE EAST" in Your Theatre

Dear Madam:

This service, in letting you know of the coming of "THE CALL OF THE EAST" to the Theatre on, is rendered to you because I feel sure you will not wish to miss this beautiful romance of the Far East, which still has its touch of life in the Occident. You surely will wish to see THIS Paramount Picture.

Manager.

TRY THIS LETTER ON YOUR PATRONS THREE DAYS BEFORE THE SHOWING

Dear Madam:

Those who are artistically inclined, and who like the BEST in acting, will surely wish to follow up their list of the productions such as THE CHEAT, in which Sessue Hayakawa has appeared, by coming to this theatre on, when he appears as Star in "THE CALL OF THE EAST."

Certainly no one is able to portray Eastern characteristics as well as Hayakawa, who has so rapidly sprung into the limelight as one of the great dramatic actors of all times. His understanding of the man of the Orient, of the Western mannerisms, and of dramatic art as well, make him a character unique in screen history as well as on the legitimate stage, where his triumphs have been equally pronounced.

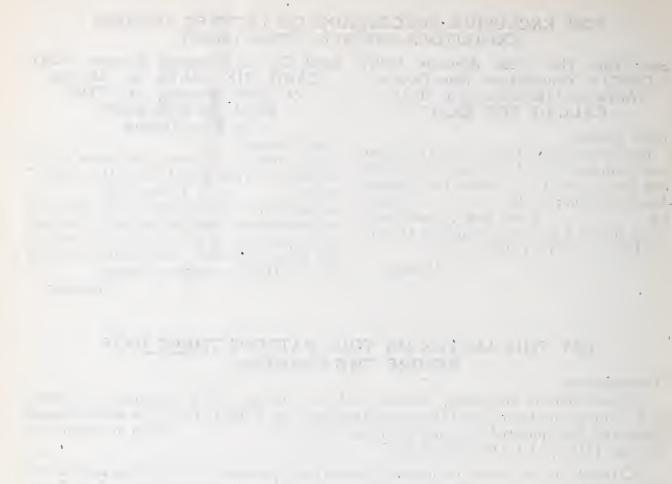
The story starts and centers around an American girl whose father made his fortune in Japan, and whose brother is now in a bank in Tokio. It would be unfair to you perhaps to go further than this in explaining the story, because you will want to see it, but the atmosphere of the picture can easily be judged from what I have just written you, and the remainder of the plot, I assure you, is well worth while.

In addition to "THE CALL OF THE EAST," we are going to show you from time to time the best stars in the works of the best authors—Mary Pickford, Douglass Fairbanks, Marguerite Clark, Geraldine Farrar, Pauline Frederick, Wm. S. Hart, Charles Ray, Enid Bennett, Mme. Petrova, George Beban, Ann Pennington, and others; and the best works of Thos. H. Ince, David Wark Griffith, Cecil B. De Mille and Commodore Blackton— these are some of the pictures that are to come at the Theatre.

We naturally feel proud of the coming productions, and we feel none the less proud to acknowledge your support of our pictures in the past. We write you to express the hope that we may be favored with your patronage in the future, and again we ask you to remember "THE CALL OF THE EAST" on

Yours for Service and Good Pictures,

Manager.



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FOR ADDITIONAL SALES AND SERVICE APPLY TO YOUR SERVICE DEPARTMENT

Lobby Display:

The story is about an American girl whose father made his fortune in Japan. She, in America, after the death of her father, feels the "CALL OF THE EAST." Her brother works in a bank in Japan.

Ask your lobby display artist to construct the model of a bank. If you have room, turn your ticket window into a bank receiving teller window, with suitable display of "THE CALL OF THE EAST" advertising hand painted over the window.

As a scene for your lobby you could have your artist get up a life sized cut-out (using a cut-out from the lithographs or an enlarged still, touched up with a brush) of Sessue Hayakawa, either at the window of the bank or with the heroine, Margaret Loomis (who did such splendid work in THE BOTTLE IMP). The figures of these two, standing in your lobby at the bank window where Margaret's brother, Jack Holt, is working behind the counter, would be striking and attention-compelling.

Window Display:

From the above suggestion of the story you will see that this story particularly lends itself to bank-fixture window display. A store handling bank fixtures could get up a most effective display in cooperation with your theatre lobby artist. Let us digress long enough to tell you a short story. A man applied to us the other day for suggestions for his lobby. We told him how inexpensively these could be gotten up—none of them costing more than \$15. He was surprised at the low cost, especially when we told him that some theatres—from losing propositions—had been made to pay \$1,400 a week profit by means of such display. He immediately set out in hunt for an artist, saying he would no longer neglect such an important factor in his business. Now, if your town does not offer such facilities, why not work in conjunction with the store dressers of the local department stores. They will get up a lobby display for you at minimum cost, and they will help to make their store windows advertise your theatre, if you show them and their managers the advantage of so doing.

Street Display:

Why not have your artist erect a small bank, or a scene showing the receiving teller's window of a bank. Behind the window you could seat a pretty girl. She could even distribute your house programs or throwaways, if the laws of your city permit.

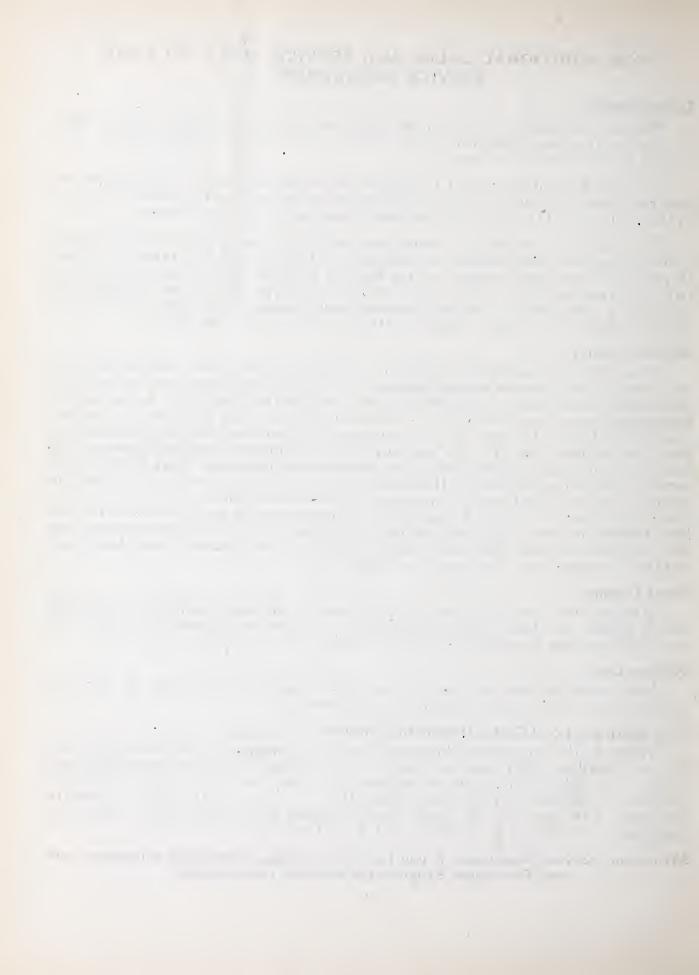
Window Cards:

Many exhibitors find that there is a deal of drawing power in getting up their own window cards, just the way the legitimate attractions do.

Drug Store and Local Center Distributing Stations:

Walter L. Hill, the Service Manager of the Chicago exchange, tells us that he found he could distribute 5,000 house programs a week by supplying the drug stores and local center stores with attractive enamel holders for his programs. On these holders were the words COMING ATTRACTIONS at THE THEATRE. A pass to the owner of the store and his family insured keeping these racks always filled with programs. THE PLAN IS WORTH YOUR ATTENTION. TRY IT.

Write your Service Department if you have any trouble of any kind whatsoever and send Paramount Progress the stories of your successes



A ROMANCE OF OLD JAPAN

0.000

Paramount Star and Wife, Children of the Land of Lanterns and Cherry Blossoms. Met at the University of Chicago.

About a dozen years ago two almond-eyed children, both players on the stage in one of the biggest theatres of Tokio, Japan, found themselves mutually attracted to each other, but, after the way of most childish friendships, it was soon forgotten in other and newer interests.

The boy was Sessue Hayakawa, nephew of the manager of the theatre and who had quite an important part in the company of Madame Yacco, the famous star. The little girl was Tsuru Aoki who merely furnished "atmosphere" and stayed about because her parents were stage people.

Years afterwards in faraway America, at the huge University of Chicago, two clever young Japanese people shared the same books and were often seen about the campus studying or playing tennis together. Both were very athletic and both were taking courses in English literature and drama.

Hayakawa was making translations of many of the English classics including Shakespeare. Later he became an actor in moving pictures and migrated to Hollywood, California, where he was soon joined by his old time friend and playmate and college mate, Tsuru Aoki.

There was one rose covered bungalow in Hollywood which resembled greatly the fragile houses of old Japan and which consequently greatly pleased both these young people, who by this time were working together in many productions, Hayakawa as the star and little Miss Aoki in supporting roles.

Before many months the little cottage was rented and Mr. and Mrs. Hayakawa, very happy in their charming home, began making a real Japanese garden around their bungalow and building a garage, which by the way has since had to be enlarged to accommodate their several motors.

Some of the best known pictures in which Hayakawa has appeared, usually supported by his wife, are: "The Cheat," with Fannie Ward, "Alien Souls," "Honorable Friend," "Each to His Kind," "The Bottle Imp," from Robert Louis Stevenson's famous story, and many others. The latest in which the two appear together is "The Call of the East," which will be shown on at the Theatre.

reduced to the second

Stock Star Cuts and Mats—Sessue Hayakawa



Issued in sets of ten consisting of:

Top Row—Two three-column cuts and mats Center Row—Five one-column cuts and mats Bottom Row—Three two-column cuts and mats

Always obtainable at your exchange



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Advertising Cuts and Mats that Advertise

- SINGLE COLUMN HALF-TONE.—This little cut will show wonderful results if well printed; but be sure that your printer's ink and paper are adapted to half-tone printing before you use it.
- ink and paper are adapted to half-tone printing before you use it.

 2. SINGLE COLUMN LINE CUT.—Here is a cut you can't go wrong on if you are after positive results at moderate cost. Of course, it isn't as true to life as a half-tone, but it is a good eyecatcher, and you won't have any trouble printing it.

 3. DOUBLE COLUMN LINE CUT.—A line cut composed of solid blacks and whites will always print well. This double column line cut will draw the crowds as well as it prints.
- 4. DOUBLE COLUMN HALF-TONE.—In these days of shoddy in the and name, hesitate before you use a half-tone. If your paper inks and paper, hesitate before you use a half-tone. If your pais well printed, however, this realistic cut will work wonders.
- TRIPLE COLUMN LINE CUT.—Nobody can read your local paper in which this ad. appears and miss your advertisement.
- 6. TRIPLE COLUMN HALF-TONE.—If your printer is willing to go to a little extra trouble for you, or if his paper is always well printed use this cut. It is so realistic and dominating it can't

JESSE L. LASKY presents

Sessue Hayakawa "The Call of the East"



By BEULAH MARIE DIX Directed by GEORGE H. MELFORD

"You owe me something!" Count Takada's debt was never paid. You owe yourself something and you can pay the debt yourself. See Sessue Hayakawa in this tale of Oriental romance, mystery and vindication.

OTHER ATTRACTIONS

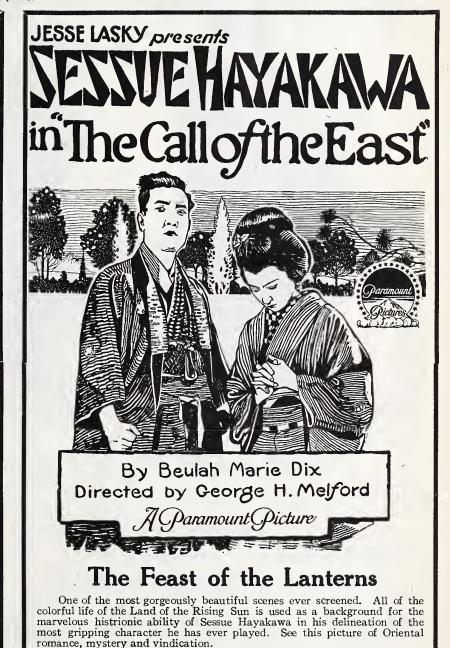
Victor Moore in "Seeing Things" Burton Holmes

NEXT WEEK

Charles Ray in "The Son of His Father"

Afternoon 10c-15c Evening 15c-25

Paramount Theatre



Paramount Theatre

NEXT WEEK BILLIE BURKE in "The Land of Promise"

Leave well enough alone? Advertising is never well enough

unitaris de la la la compania de la





Light and mount done? Advantator is never well enough.



Benjamin Franklin's fame would be a doubtful quantity if the Saturday

Evening Post hadn't given him preferred position

Sessue Hayakawa in "The Call of the Cast" The Education of the 'Black Blood's aunimi nasite "Correct" | "Magazinest" | "Indool , dtl" ning@ni or operation of the second "The Hangry Llear?"

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JESSE L.LASKY presents

YAKAWA

Beulah Marie

George H. Melford

God of Mercy in

Paramount(Picture

Kwannon the Land of the RisingSun reaches the conscience of the dominating Japanese baron and sways the life and fortunes of two humans in this vibrant, vital story of exotic Oriental love and life. A virile Japanese actor, a pulsating plot laid in the most magnificent scenes of the Mikado's

Other Attractions Victor Moore in "Seeing Things" Burton Holmes in Borneo

Mack Sennett Comedy

NEXT Billie Burke in "The Land of Promise" WEEK

Admission—Afternoon 10c and 15c—Evening 15c and 25c

ABOVE THE AVERAGE MUSIC Paramount Theatre

land ever filmed.

Advertising is the tax that business pays to success

HEAL OF THE PARTY OF THE PARTY

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Nothing could be more appropriate than a native Japanese actor in this story of the Land of the Mikado. See Sessue Hayakawa in this taleof Oriental romance, mystery and vindication.

Also

A Mack Sennett Comedy

NEXT WEEK

Marguerite Clark
"BAB'S BURGLAR"

ADMISSION
Afternoon 10c. and 15c.
Evening 15c. and 25c.

PARAMOUNT THEATRE



If you want to know what advertising is worth, try to borrow some



"RARINDS & BARR"

לולנו קנחנות זונג בדוב בנו FEE DE LITTLE MILLEND

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Cover your town with this paper and you fill every seat at every performance



Three-sheet

Always obtainable at your exchange



One-sheet



One-sheet



Three-sheet

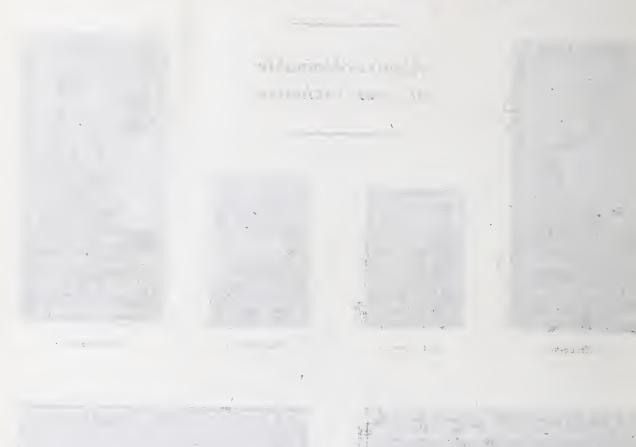


Six-sheet



Six-sheet

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Stock Production Cuts and Mats-"The Call of the East"



Issued in sets of ten consisting of:

Top row—Two three-column cuts and mats Center column—Three two-column cuts and mats Bottom row—Five one-column cuts and mats



Always obtainable at your exchange

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Press stories to be sent out a week or ten days in advance of the showing of "THE CALL OF THE EAST"

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PICTURE FILMED IN CHINATOWN OF SAN FRANCISCO

Sessue Hayakawa, the well-known Japanese screen actor, a cast of supporting players, and his director, George H. Melford, recently spent several weeks in Chinatown, San Francisco, where they made the exterior scenes for Hayakawa's newest Paramount picture, "The Call of the East." This was written especially for Sessue Hayakawa by Beulah Marie Dix. Tsuru Aoki, Mr. Hayakawa's winsome little Japanese wife is one of the leading women, while the other is Margaret Loomis, whose real name is Lehua Waipahu and who made a sensation as the Hawaiian girl in "The Bottle Imp" with Mr. Hayakawa recently. "The Call of the East" is to be shown at the Theatre on

Sessue Hayakawa, the Paramount Japanese star who is appearing at the on in "The Call of the East," is engaged in writing a scenario of his own experiences as a Japanese schoolboy in this country.

Mr. Hayakawa recently completed the production of the "Hash-imura Togo" stories from Wallace Irwin's stories of the Japanese schoolboy and has decided to adapt his own experiences for the screen. It will be recalled that Mr. Hayakawa came to this country as a student in the University of Chicago, speaking very little English and devoting his time to the study of English drama and the translation of the English classics into Japanese.

Having recently established himself as a real comedian by his portrayal of "Togo," the Japanese schoolboy in the screen version of Wallace Irwin's famous stories, Sessue Hayakawa, the popular Paramount Japanese actor, has turned to serious drama and will appear in "The Call of the East," on of week at the Theatre.

"The Call of the East" is filled with all the exotic mystery of the East and with a witchery known only to himself, Director George H. Melford, who has been Mr. Hayakawa's director for some time, has imparted the true charm and lure of the Orient.

FAMOUS AUTHOR WRITES PLAY FOR JAPANESE ACTOR

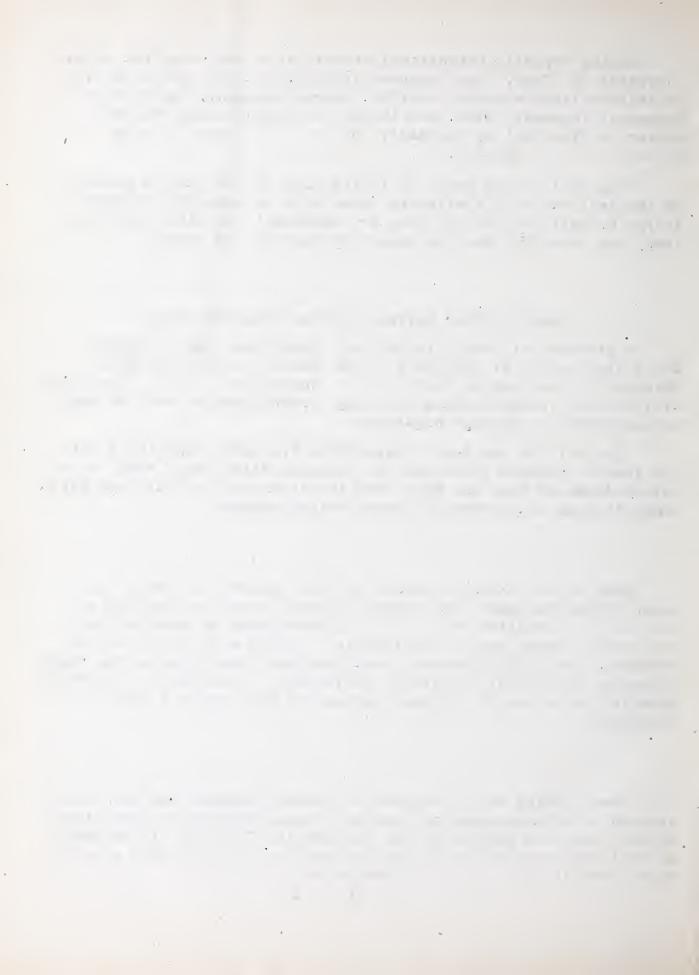
A graduate of Radcliffe College, Cambridge, Mass., Beulah Marie Dix, author of "The Call of the East," in which Sessue Hayakawa is starring at the Theatre on, has also written many famous stories and stage productions as well as many contributions to popular magazines.

"The Call of the East," which Miss Dix wrote especially for the famous Japanese actor and his talented wife, Tsuru Aoki, is a potent drama of East and West, and the clear call of the race which rings through and around all human relationships.

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Many of the exterior scenes in "The Call of the East," in which Sessue Hayakawa, the famous Japanese actor is starring at the Theatre on, were taken at Bear Valley, the famous beauty spot of California. Others were filmed in the crowded streets of Chinatown, San Francisco, and a few at the huge Paramount studios at Hollywood, California. "The Call of the East" promises to be one of the most popular of the Japanese star's repertoire.

Demure Tsuru Aoki, tiny wife of Sessue Hayakawa and who has costarred with him in many of his most famous Paramount productions, appears again in support of her husband in "The Call of the East," a thrilling drama of the Orient and America in which that star is to be seen at the Theatre on



HAYAKAWA RETURNS TO JAPAN --- BUT ONLY ON THE SCREEN

In "The Call of the East," a remarkable photoplay of the Orient and the Occident, Sessue Hayakawa returns once more to his native land which he deserted some time ago to come adventuring to the great United States where he first studied English and English literature at the University of Chicago.

"The Call of the East" was written by Beulah Marie Dix who also arranged the story for the screen especially for Hayakawa. Tsuru Aoki, winsome little wife of the actor, who has played opposite him in many previous Paramount productions, is seen again in support of her husband in this photoplay.

As a native Japanese girl she wears some of the most gorgeous and elaborate apparel ever shown on the screen. In addition to this, her hair and that of Margaret Loomis, the well-known actress who created a sensation with Hayakawa in the screened version of Robert Louis Stevenson's "Bottle Imp," is dressed in true native Japanese style, piled high in shiny loops and coils.

For most of the exterior scenes, Hayakawa and his company spent their time in beautiful Bear Valley, California, living on ham and eggs and such fish as the Japanese star and his wife felt inclined to angle for. Good fishing in Bear Valley is found only in the very early morning and the fact that Hayakawa telegraphed several times for fresh fish from Los Angeles, indicated that his well known habits of late rising were still with him.

Having established himself as a comedian in "Hashimura Togo," from the stories by Wallace Irwin which appeared in the Good Housekeeping magazine and were also published by one of the large newspaper syndicates, Sessue Hayakawa turned to the serious drama in "The Call of the East." This is a photoplay with all the exotic mystery of the Orient and the charm of that land of cherry blossoms and lanterns.

In support of Mr. Hayakawa are several of the most popular players of filmdom, including his wife, Tsuru Aoki, Margaret Loomis famous for her impersonation of the Hawaiian girl in the screened version of Robert Louis Stevenson's "Bottle Imp," in which she recently appeared with Hayakawa; Jack Holt who gave the clever impersonation of the German officer with Mary Pickford in "The Little American," and many others. "The Call of the East" is to be shown on at the Theatre.



Press stories to be sent out a few days in advance of or during the showing of "THE CALL OF THE EAST"

The recent fad for things and dress Japanese which swept the country and which is still inducing ultra-fashionable women to wear "pagoda hats" and carry elaborate Japanese bags, has been brought into play by clever Beulah Marie Dix, author of "The Call of the East," in which Sessue Hayakawa, the famous Japanese actor is starring at the Theatre on

Aside from the remarkable dramatic value of the production, there are included in it scenes of such true Oriental splendor, and costumes of such gorgeousness that the picture for its beauty alone would be an eminent production.

Demure little Tsuru Aoki, wife of the star appears in several of the heaviest embroidered silk kimonas and wears queer Japanese footgear. As to her hair dressing—it is beyond description and the piles and coils of glistening black hair that tower above the winsome face make one think only of so much smooth—cut jet. Margaret Loomis, who is the second "leading lady" for Mr. Hayakawa in this photoplay also wears elaborate Oriental costumes during part of the production.

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Jack Holt, who won fame as the young German officer in support of Mary Pickford in "The Little American," is to be seen on at the Theatre in support of Sessue Hayakawa, in "The Call of the East." This is a remarkable drama by Beulah Marie Dix and in addition to Mr. Holt, Mr. Hayakawa is supported by an unusually fine cast including his wife, Tsuru Aoki, Margaret Loomis, James Cruze, Ernest Joy, Guy Oliver and Jane Wolff.

Japanese folk lore and queer, antiquated customs of that country which will throw a light upon many of their mannerisms, are to be found in abundance in "The Call of the East" in which Sessue Hayakawa is starring at the Theatre on

Kwannon, the Japanese Goddess of Mercy plays an important part in shaping the destinies of the hero and heroine, and in and around the old Japanese estate of Takada, there are scenes of wonderful beauty and interest. the second secon

When a photoplay lover sees a production roll smoothly off, reel after reel, picturing a steady stream of scenes carefully fitted together and following one another like the words of a written or spoken story, he seldom realizes what genius and labor made it all possible, when it was finally assembled from fragmentary bits and made into a thrilling story of human interest.

In watching "The Call of the East," the film in which Sessue Hayakawa, Japanese star in Paramount pictures is appearing on at the Theatre, one will realize more than ever the infinite care that was needed to produce such a work of art. In this case, the man responsible is George H. Melford director of many of the most famous Paramount pictures, such as "The Cheat" in which Hayakawa and Fannie Ward were the co-stars, and others.

Mr. Melford was born in Rochester, N. Y., and has been an actor as well as a director. But for the last ten years he has devoted his entire time to film production, working most of that time at Hollywood, California, where he is now directing for Paramount.

JAPANESE-AMERICAN ACTOR REVERTS TO TYPE IN "THE CALL OF THE EAST"

Born in Tokio, Japan, Sessue Hayakawa, the notable Japanese actor in Paramount pictures and who is to be seen in "The Call of the East," on at the Theatre, has spent much of his life in the United States, but is able to revert easily and naturally to the dress and manners of his ancestors.

In "The Call of the East," Mr. Hayakawa plays the part of a Japanese nobleman who, although he has adopted Western dress and customs, retains his ancestral home on a remote island where he wears the costumes and follows the customs of his forefathers.

A romance that started at the University of Chicago and reached its culmination in a rose-covered cottage at Hollywood, California, is that of Sessue Hayakawa and his demure little actress-wife, Tsuru Aoki.

Both were studying English literature and drama and both had been on the stage in Japan before coming to this country. Later both accepted engagements to appear in Paramount pictures at Hollywood, where they were married and went to live in one of the most artistic bungalows of the actors' colony at Hollywood. Both are seen in the "Call of the East" which is to be shown on at the Theatre.

For exhibitor's information and house organ—Cast and synopsis of "THE CALL OF THE EAST"

THE CAST

ARAI TAKADA .				•		SESSUE HAYAKAWA
O'MITSU		•				. TSURU AOKI
ALAN HEPBURN.	•					JACK HOLT
SHEILA HEPBURN			•			MARGARET LOOMIS
JANZO						. JAMES CRUZE
COL. BASSETT.						. ERNEST JOY
CADGER						. GUY OLIVER
YURI						. JANE WOLFF
DIREC	CTOR			GEORGE	н	MELFORD

· THE STORY

Alan Hepburn and his half sister Sheila are the children of Adam Hepburn who made his fortune in Japan, leaving his children fairly prosperous upon his death. Alan has a position in a bank at Tokio and is already established there when the story opens.

Sheila, back in "the States" longs to be with him and clings to the few Japanese customs and possessions that she still has, including a tiny image of Kwannon, Goddess of Mercy, which was her father's. The aunt with whom she makes her home thoroughly disapproves of Sheila's fondness for things Japanese, and tries to discourage her from ever going to that country.

The "Call" at last proves too much for Sheila, and she starts out to her brother arriving just in time to take part in the great Feast of the Lanterns, a Japanese holiday. During this feast, her brother, who has been losing heavily at cards is invited to the home of Takada, an extremely wealthy young Japanese noble.

Count Takada has a deep grudge against him, for the latter had captured the heart of his tiny Japanese sweetheart and carried her off under his very nose. Not that he had been in love with the girl himself, but that a Japanese always looks upon a woman as his own. Takada merely says with true Oriental stoicism, "It will be remembered."

Alan writes Sheila a note telling of his whereabouts, but Takada orders it destroyed and the distracted girl would never have known of her brother's fate had not the little Japanese girl, O'Mitsu, who knew of the enmity between the two men, come to Sheila saying that she believed Takada had taken Alan to his country home where the Japanese was in the habit of dropping his veneer of Western civilization and returning to the clothes and manners of his ancestors.

THE REPORT OF THE REPORT OF THE PERSON NAMED IN COLUMN TWO IN COLUMN TO THE PERSON NAMED IN COLU • It was true that Alan had been taken to the old place, where, although he was outwardly treated with every courtesy, he felt the sinister dislike of the Japanese. One evening Takada suavely informs him that he must send for his sister—he has seen her at the Feast of the Lanterns and finds her very desirable, and he adds to Alan, "You owe me something in return for O'Mitsu." It is only then that Alan realizes why he has been brought there. Nevertheless, he refuses to buy his liberty at such a price. Owing to O'Mitsu's advice, however, his sister is already on her way to the island and arrives shortly.

Takada sees to it that the brother and sister are given no chance to talk to each other alone, and fearing that she may lose any chance to escape that remains, Alan holds his tongue. In the meantime Takada is greatly attracted by Sheila, whom he had barely seen at the Feast of the Lanterns.

One evening while Sheila is walking in the garden, Takada has Alan imprisoned in a place where he has a full view of the garden. He then tries to take Sheila in his arms while the frenzied brother struggles in vain to release himself from prison. Sheila, frightened, runs to a large image of Kwannon which she recognizes as the Goddess of Mercy, not knowing that it was the place of worship of Takada's mother, and therefore a hallowed spot to him. It seemed to Takada, on seeing this that the spirit of his mother had risen to protect the girl and he begs her not to be afraid, that he only meant to punish Alan by frightening her.

Already much attracted to Takada, this generosity touches her and she begins pleading with him for Alan, who, having forced his way out of his prison now comes into the garden and seeing that Sheila appears to be in Takada's arms, fells the Japanese with a heavy blow. Takada's servants, hearing the noise, appear and are about to bind the young Americans when Takada rouses himself enough to bid them respect his guests and tell them they are free to go. Sheila does not want to leave the wounded man, but her brother makes her and they depart in Sheila's launch. On their way they have a quarrel in which Alan tells Sheila that it is the "black blood" in her, and that her own mother had been a Japanese. Understanding at last her own great fondness for things and customs Japanese, Sheila also understands that her love for Takada is now justifiable and she leaps from the boat and swims ashore as they are passing a point of the island where is Takada's home.

The Count desperately ill, and half delirious with fever, had got out of bed and was walking along the beach when he sees what he thinks is Sheila's ghost struggling towards him through the waves. He plung into the water and brings her ashore only to fall collaps on the sand. Sheila cares for him devotedly and when he comes to a mself hours later, it is to find her at his side in the costume of her mother's land. Takada begs her to be his wife, and the last we see of the two, they are kneeling together before the shrine of Kwannon, the Goddess of Mercy, who has so strangely united them.







Press-Book

Exploitation and Publicity Accessories

JESSE L. LASKY **PRESENTS**

Cecil B. De Mille's Production

GERALDINE FARRAR

"THE WOMAN GOD FORGOT"

by Jeanie Macpherson

RELEASED BY ARTCRAFT PICTURES CORPORATION

	CONT	ENTS	
Page 1.	Cover with		
2.		and Cast.	
3.	Exploitation	n Suggestions. 🚟	
4.	Mail Camp	aign.	
5.	Stock Star	Cuts and Mats.	
6.	Advertisin		
7.	64		
8.	Advertisin	g Layouts and Slide.	
9.	Litographs		
10.	Scene Cuts	and Mats.	
11.	Publicity S	tories.	
12.	"	44	
13.	46	44	
14.	"	66	
15.	44	44	
16.	44	44	
17.	44	"	
18.	66	44	
19.	44	"	
90	Cumanaia		

Biography of Geraldine Farrar.



What You Should Know About "The Woman God Forgot."

GERALDINE FARRAR, THE POPULAR CELEBRITY OF BOTH THE OPERA AND THE SCREEN, IS THE STAR. CECIL B. DE MILLE, THAT TALENTED EXPONENT OF MODERN PHOTOPLAY TECHNIQUE AND MASTER CREATOR OF CINEMA TRIUMPHS, IS THE PRODUCER. JEANIE MACPHERSON, ONE OF THE FOREMOST WRITERS FOR THE SCREEN AND AUTHOR OF MANY FILM SUCCESSES, IS RESPONSIBLE FOR THE STORY.

FARRAR, DE MILLE AND MACPHERSON, STAR, PRODUCER AND AUTHOR OF "JOAN THE WOMAN," HAVE AGAIN COMBINED THE IR SUPER-TALENTS IN BEHALF OF A GIGANTIC CINEMA SPECTACLE BASED ON A PAGE OF THE HISTORY OF AMERICA WHEN MONTE-ZUMA AND HIS AZTECS WERE CONQUERED BY THE SPANIARDS, HEADED BY CORTEZ. THE FIRST USE OF GUN POWDER IN AMERICA IS SHOWN AND GREATER BATTLE SCENES THAN DISCLOSED IN "JOAN" ARE OFFERED.

ALTHOUGH THE PRODUCTION PRESENTS IMMENSE SPECTACULAR DISPLAYS, INCLUDING THE HIGHEST SET EVER BUILT FOR A MOTION PICTURE, ITS INTEREST IS NOT CONFINED TO THIS FEATURE ALONE. A STIRRING ROMANCE BETWEEN THE AZTEC PRINCESS AND THE SPANISH CAPTAIN FOR CORTEZ INCLUDING MANY EXCEPTIONALLY DRAMATIC SITUATIONS, FASTENS THE SPECTATOR'S INTEREST UPON THE LEADING CHARACTERS OF THE PLAY IN THE UNUSUAL DEVELOPMENT OF THE STORY.

CAST
TEZCADAUGHTER OF MONTEZUMAGERALDINE FARRAR
Montezuma"The Magnificent"Raymond Hatton
CortezA Spanish Adventurer
Alvarado Captain of Cortez
GuatemocoMontezuma's Nephew
TalocA High Priest
CacamoA Slave
MarinaTezca's Slave

NEVER IN HER CAREER HAS GERALDINE FARRAR BEEN AFFORDED A VEHICLE THAT DISCLOSES TO BETTER ADVANTAGE HER WONDERFUL HISTRIONIC TALENTS. THAT THIS IS HER GREATEST CINEMA CHARACTERIZATION, NOT EXCEPTING "JOAN," IS GENERALLY CONCEDED.

WALLACE REID, WHO APPEARED OPPOSITE FARRAR IN "JOAN," AGAIN PORTRAYS THE LEADING SUPPORT TO THE FAMOUS ACTRESS. ONE OF THE MOST POWERFUL SUPPORTING CASTS EVER ASSEMBLED IS EVIDENCED IN THIS PRODUCTION.

"THE WOMAN GOD FORGOT" MARKS A DISTINCT ADVANCE IN THE ANNALS OF THE MOTION PICTURE. JUST AS "JOAN THE WOMAN" WAS CONSIDERED THE TRIUMPH OF THE SEASON AT ITS RELEASE SO DOES THIS NEW DE MILLE SPECTACLE DISCLOSE THE LATEST ACHIEVEMENTS IN THE CINEMA ART.



Exploitation Suggestions on "THE WOMAN GOD FORGOT."

NEWSPAPER ADS AND CAR CARDS—PRODUCER, STAR AND AUTHOR.

COME EARLY AND AVOID THE RUSH

WINDOW CARDS

It will not be necessary for you to have special window cards made up on this production because you can obtain these, lithographed, from the exchange which is supplying your service. It is well worth remembering, however, that these window cards also make good dashboard cards for the local trolleys and there is a place for the theatre name and date of showing.

THROWAWAYS

You can get rotogravure photographs from your exchange of Geraldine Farrar in 4-in. x 8-in, size and on the back you can use copy similar to that suggested above, but playing up the names of Geraldine Farrar and Cecil B. DeMille in big type. These photos cost very little in comparison to the results and will be kept by the recipients because they have Miss Farrar's picture on one side. Ask your exchange publicity manager about this.

NOTE

The Exhibitors' Service Department, 485 Fifth Avenue, New York City, will greatly appreciate it if you will mail them copies of all throwaways, letters, postcards, etc., that you get out. Why not put them on your regular mailing list?

THE ABOVE SUGGESTIONS ARE FROM THE SERVICE DEPARTMENT WHO WILL BE GLAD TO MAKE ADDITIONAL ONES UPON REQUEST.



Some Suggestions for "Direct By Mail" Advertising.

NOTE—The Exhibitors' Service Department, 485 Fifth Avenue, New York City, will send you any special suggestions or will write any additional letters you may need. Get in touch with them.

SUGGESTED POST CARDS TO GO OUT FIVE AND EIGHT DAYS BEFORE YOUR FIRST SHOWING OF "THE WOMAN GOD FORGOT"

FARRAR IN NEW PICTURE

Dear Madam:-

Everybody has heard of Geraldine Farrar and nearly everyone has seen her in one or more of her photoplay successes, the most recent of which was "Joan the Woman." We take very great pleasure in being able to tell you that she will be seen at this theatre within eight days in another wonderful and spectacular play. It is entitled "THE WOMAN GOD FORGOT." Watch the local papers for more details.

Cordially yours,	
Theatre	,
Manager	

"THE WOMAN GOD FORGOT"

Dear Madam:-

Several days ago we had the pleasure of telling you that we were about to show, for the benefit of the people of (Name of your city), the newest Geraldine Farrar Photoplay entitled "THE WOMAN GOD FORGOT." This card is just a little reminder that the first showing at this theatre is only five days off and as we expect to do an unusually large business on this picture, we want to suggest that you see it during the early days of its showing here.

Cordially yours.

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SUGGESTED FORM OF LETTER TO FOLLOW THE POST CARDS

NOTE	—It is suggested thus tie up your the time and me	three-fold smas	sh on this	wonderful mone	ey making pro	duction. It i	s well wor	th al
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History is always an interesting subject—provided one does not have to study it and take exams. At least that is the popular conception of the school boy point of view. History as told in books is very dry, but history as told on the screen is very much more interesting, BUT when an historical incident is picked out by one of the world's foremost photoplay producers as the background for a wonderful romance, then is history made not only interesting, but also thrilling and enjoyable.

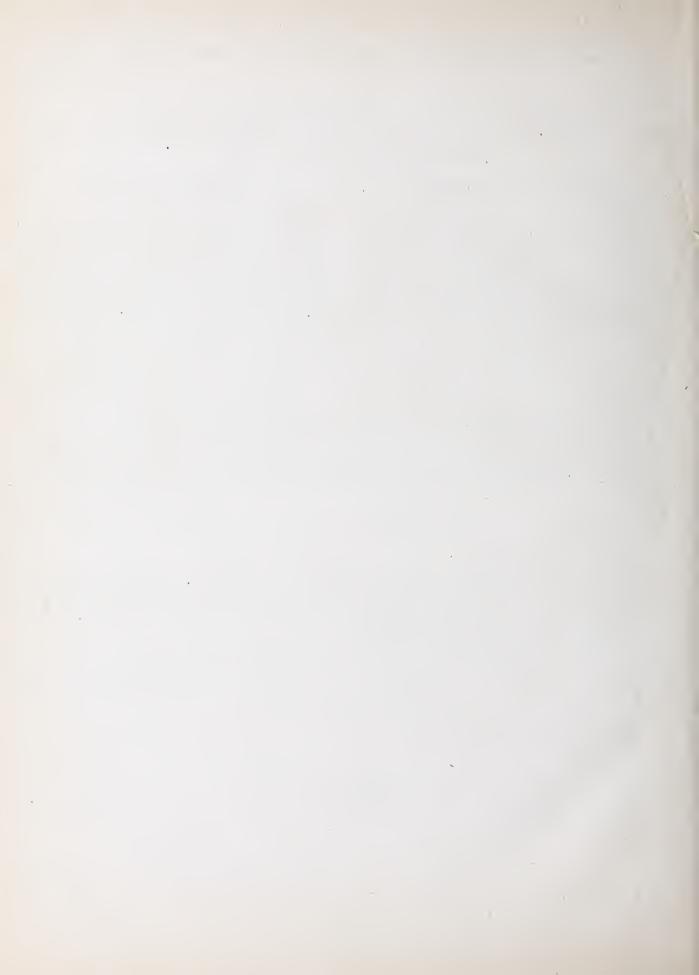
Cecil B. DeMille, master creator of Cinema Triumphs, has scored again. This time it is the romance of an Aztec princess who falls in love with an emissary from the invading Spanish army.

In "The Woman God Forgot" Geraldine Farrar rises to the height of her screen career as the Princess of the Aztecs. In this Artcraft Production she surpasses any of her previous performances and from beginning to end charms the spectator as well as the emissary of the invader.

Jeanie McPherson, the author of the play, has set the scene at the time that the Spanish under Cortez invaded Mexico and conquered Montezuma.

Hoping that we may have the pleasure of greeting you during the showing of this Photoplay Spectacle, we are,

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Advertising Layouts

EXACT SIZE

Jesse L. Lasky presents Cecil B. De Mille's production



"The Woman God Forgot"

by Jeanie Macpherson

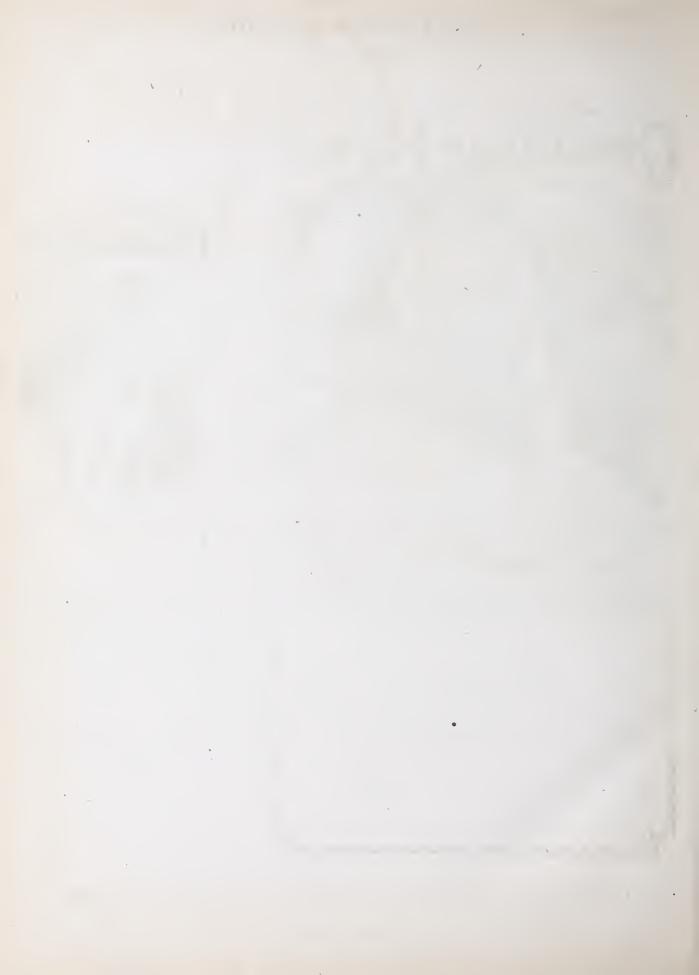
An ARTCRAFT Picture

DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performances, Prices, Dates of Showing, etc.



These are always obtainable at your exchange in either cut or mat form.





These are always obtainable at your exchange in either cut or mat form.



Advertising Layouts and Slide

Jesse L. Lasky presents Cecil B. DeMille's production.

dine Farrar in "The Woman God Forgot"

by Jeanie Macpherson An ARTCRAFT Picture



DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performances Prices, Dates of Showing, etc.



Beautifully colored announcement slide this size obtainable at your exchange.



DISPLAY IN THIS SPACE Name of Theatre, Location,



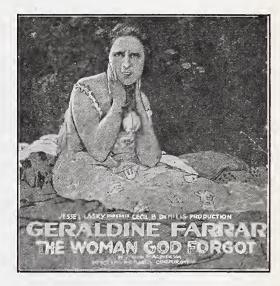
LITHOGRAPHS



Twenty Four Sheet Stand



Six Sheet Poster



Six Sheet Poster



Three Sheet Poster



One Sheet Poster

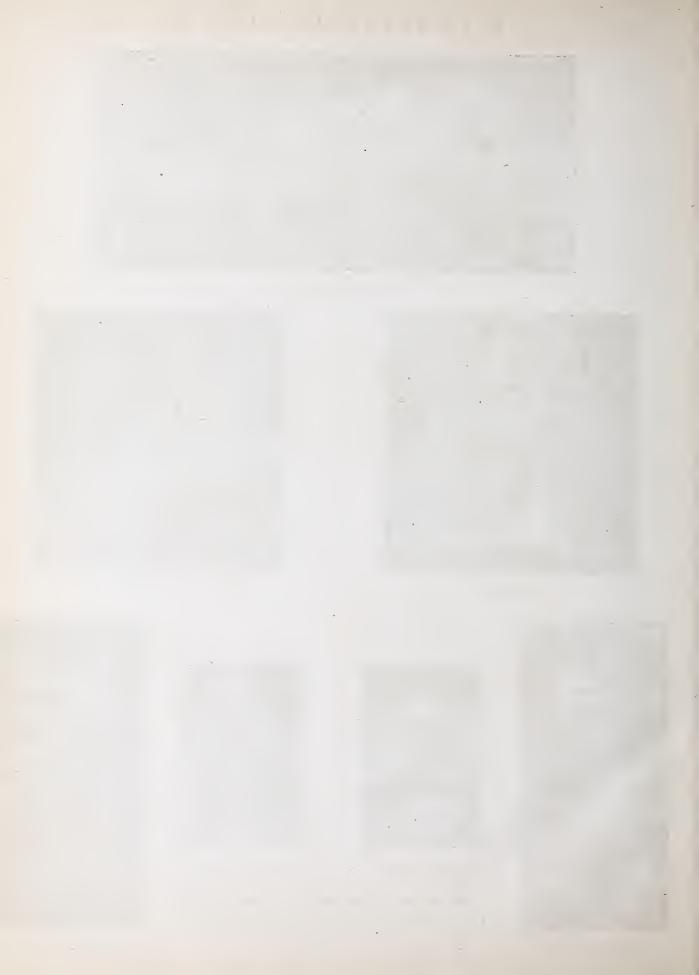


One Sheet Poster

There is also a half sheet window card for this production which is not shown above.



Three Sheet Poster



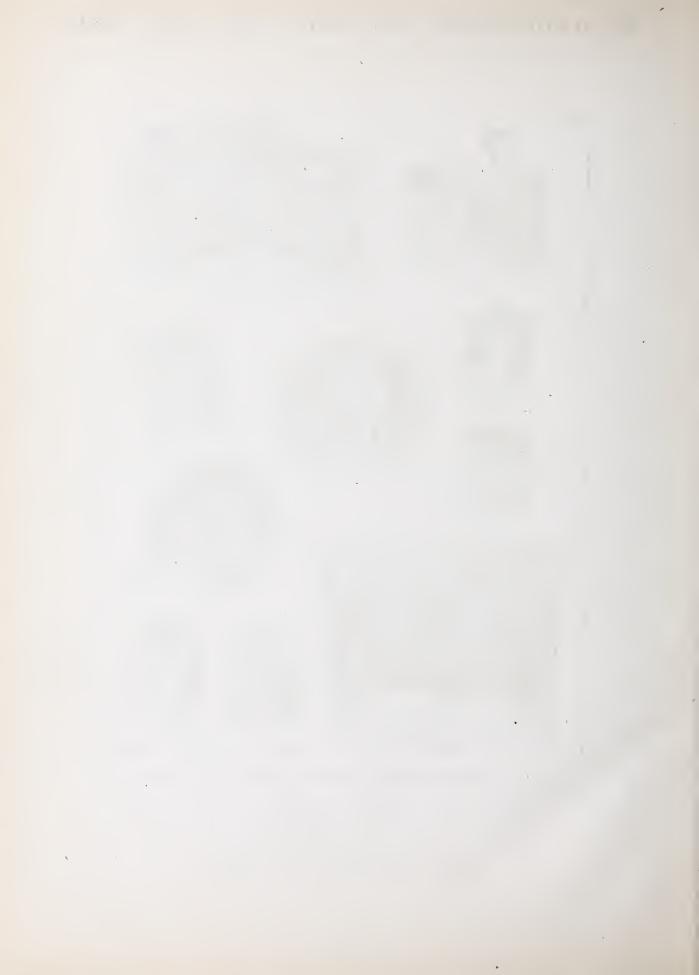
Reproductions of Scene Cuts and Mats



Issued for Newspaper use in SETS of TEN—consisting of:

Five One-column
Three Two-column
and Two Three-column
(Above reproductions reduced in size)

Always obtainable at your exchange.



Press stories to be sent out a week ahead and during the showing of "THE WOMAN GOD FORGOT."

In the few photodramas in which Geraldine Farrar has appeared, she has established herself as the leading emotional actress of the film. Her first appearance, "Carmen," and her more recent production, "Joan the Woman," have been the sensations of the photodramatic world.

Jeanie MacPherson, who wrote the story of "Joan the Woman," is also responsible for the authorship of "The Woman God Forgot," and also for Mary Pickford's recent productions, "The Little American" and "A Romance of the Redwoods."

For her theme in "The Woman God Forgot" Miss MacPherson has taken the story of a Princess who sells her country for the man she loves. The whole story is taken from a chapter in the early history of America telling how the Spanish invaded Mexico and of their conquest of Montezuma and his Aztecs. Geraldine Farrar is seen as Tezca, daughter of Montezuma. She falls in love with a handsome young Spaniard, which role is played by the ever-popular star, Wallace Reid.

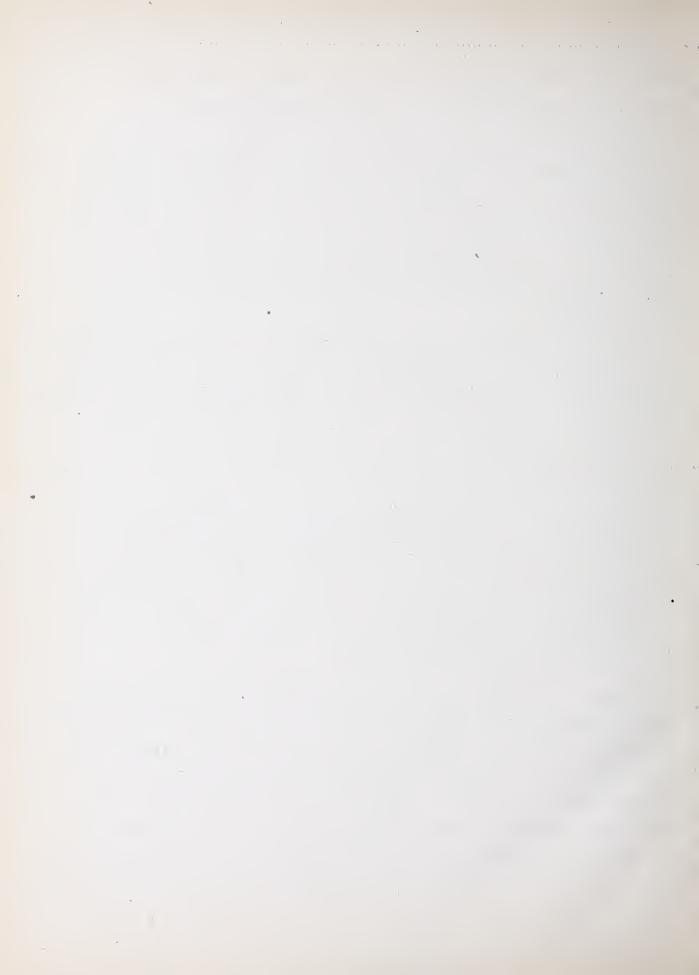
The production is one of the most elaborate and beautiful ever made by Cecil deMille. The work of this famous director is too well

known to be exploited in this brief space. Noted as the creator of artistic effects - his last work is considered his best.

The reproduction of the famous Aztec pyramid of Teocalli, as seen in "The Woman God Forgot," is the largest setting ever built for a photodramatic production, the pyramid being nearly 200 feet in height and an exact reproduction, in every detail, of the famous temple to the Aztec gods. Over a thousand men took part in the thrilling battle scenes and the effects of the first few cannon and gun powder are graphically shown.

The cast supporting Miss Farrar, besides Wallace Reid, includes such prominent names as Hobart Bosworth, Theodore Kosloff, the famous Russian dancer, Raymond Hatton, James Neill and others of equal prominence.

The scenes of "The Woman God Forgot," are laid during the Spanish conquest of the Aztecs and Mr. deMille had erected an exact reproduction of the famous pyramid of Teocalli, surrounded by an entire Aztec city. This one set covers an area of two square miles and the pyramid is nearly 200 feet in height and of the most substantial construction, owing to the fact that over a thousand men battle up the stairways and inclines to the temple at the top. The interior of the pyramid is also



complete in the most minute detail, the huge sacrificial room being reproduced in the exact size of the room in which the High Priest of Aztec sacrificed his human victims to the Aztec gods.

In order to build the pyramid and the city, a force of three hundred carpenters and stone masons were busy nearly two weeks, working night and day.

In the photodrama the fighting Spaniards and Aztec warriors are seen grappling with each other, and rolling down the long sloping sides of the edifice, or being hurled from the top to the ground below.

A number of the scenes show the huge private swimming pool and garden of Montezuma's daughter. This pool was especially built for the production and is in the garden containing the temple of the sacred bird. The garden and pool were enclosed in wire netting nearly 50 feet high and 400 feet long, to prevent the escape of the thousands of birds with which the foliage was filled.

In order to obtain what he considered the proper artistic setting for three scenes in the Artcraft production, "The Woman God Forgot," Geraldine Farrar's most recent success which will be at the....... on....., Cecil B. deMille, the famous director, took a company of 125 people by special train into the Yosemite, California. This is the

first time in the history of the photodrama that an organization has been taken such a distance in a special train for the filming of such a small number of scenes, but Mr. deMille was convinced that in no other spot could the same effect be secured.

During the action of the story a Spaniard dashes through the private garden of Montezuma's daughter, and leaps with his horse into Continued over



the pool where the royal Aztec maidens were wont to swim. The people on the bank watched the animal go under the water, rise to the surface and go under again, three times. One of the members of the organization then realized the horse was drowning. He dived into the pool, caught the bridle of the animal, swam with it to a runway at one side of the pool, held the horse's head on his knee while a sling was placed around its body, and towed it to a place where it could be led ashore.

The general impression is that barbers were introduced into

America by the Spaniards and later by the English and French settlers

of the early days, but the research department of the Artcraft Pictures

Corporation, in doing the research work for Geraldine Farrar's spectacular

production, "The Woman God Forgot," which will be seen at the......

on......discovered that barbers and barber shops existed in

America long before Columbus discovered that the earth is round. The early

Aztecs had complete barber shops, with the exception of the striped pole

and the bootblack, hundreds of years before the arrival of Cortes. In

place of the steel razor, barbers used pieces of obsidian, a species of

feldspar, with which they mowed the bristles from the chins of the Aztecs.

SPECIAL INTERVIEW.

"I don't know why I am not selected to play nice, easy parts," smiled Geraldine Farrar, the famous prima donna now at the.......

on....... in Jeanie MacPherson's gripping drama for Artcraft Pictures,

"The Woman God Forgot," which was produced under the personal direction of Continued over

 Cecil B. deMille. "I always seem to get things like this," and Miss

Farrar pointed to a pair of nearly nude Indian warriors who with arrow and spear were attacking the mass of fighting Spaniards but a short distance away from her.

Five minutes before she paused, Miss Farrar herself was leading the attacking Indians, and was surrounded by flying arrows and fighting men.

"You know," the diva continued, "in 'Joan the Woman' we had a number of very strenuous scenes in which I took part, and really I believe that Mr. deMille lies awake nights thinking of different combats in which I can enter. He has burned me at the stake and nearly had me killed in a number of different ways.

"However, I have certainly enjoyed doing this picture, which deals with the conquests of the Mexicans by the Spanish, and I was never so fascinated with anything in my life. I always had an idea that the Indians lived in caves and were a lot of uncivilized savages, but they were very, very highly educated. They had schools for the children, seminaries for the young women; they had public markets, which were open on certain days under the auspices of the city; they had policemen - and books - not rolls of manuscripts, but real books, made of the bark of some kind of a tree, and bound together with great heavy covers. Of course they had no alphabet, but used certain marks, which were explained from one generation to another.

"The Aztecs had their own courts, and really it surprised me when I delved into the history of that period to find out how far they were advanced. Of course they worshipped idols, and a number of different

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gods, but the most terrible thing they did was to offer human sacrifices. Life was cheap in those days, and the custom had been handed down to them for centuries.

"Miss MacPherson's story tells how Montezuma's daughter sacrificed ner country and her father for the love of a young Spaniard, a captain under Cortes, the conqueror.

"Mr. deMille has done this picture in some of the most beautiful and spectacular settings I have ever seen, and I feel sure that everyone will like the production."

SPECIAL ARTICLE.

When the Aztecs in the time of Montezuma decided that woven feather cloaks were to be the sign of the nobility, they did not reckon for the trouble they were to cause future generations who wish to immortalize the early days of North America on the never fading film.

Geraldine Farrar, who so wonderfully and vividly immortalized

Joan of Arc in the great production of "Joan the Woman," was selected

by Cecil deMille to perpetuate the career of Tezca, Montezuma's daughter,

who for love sold her city to the conquering Spaniards under Cortes.

It is upon this that Jeanie MacPherson's story for the Artcraft spectacle,

"The Woman God Forgot," now at the.....theatre, was founded.

For three months before the actual filming of the picture,
Director deMille's research department was at work in libraries and

museums and even invaded Mexico itself, to photograph the ruins of the ancient Aztec palaces.

Exact reproductions of the Aztec city, the famous throne room of Montezuma, and an exact replica of the famous pyramid of Teocalli, nearly 200 feet in height, were erected, and some thousand people employed in the filming of the scenes, but as they were mostly native Aztecs of the lower classes, their costumes were easily supplied. It was when they came to the costumes of the 250 nobles and the garments of Montezuma, his daughter, and his immediate court, that the costume department was momentarily stumped.

Drawings compiled by the archaeologists and historians demanded that cloaks, head-dresses, vests, and even the curtains, rugs and screens, be of woven feathers. Eight feathered robes were required for Montezuma; six for Guatemoc, his favorite; four feathered gowns were reuired for the Aztec Emperor and six for his daughter.

A hundred and twenty feathered cloaks for the nobles and the court - two hundred and fifty feathered shields, and four hundred feathered spears and other war implements, were as nonchalantly ordered by the director as if feathers were the easiest things in the world to obtain. But where to get the feathers? Scouts were sent out to all chicken farms and arrangements made to secure the plumage of the dressed chickens.

Feathers are not very heavy, but it was estimated that at least 400 pounds of cleaned and dyed feathers would be required to make the fabric for the cloaks, rugs, screens, etc.



For the head-dresses, pheasant wings and the more elaborate plumage were used. An extensive search was made through every wholesale millinery and feather supply house on the coast. As certain feathers are no longer imported into the United States, this was no easy task, but finally they were secured and the huge work room of the wardrobe department was filled with workers. Two eight-hour shifts of forty people each did nothing but paste and work out the feathered designs, and after the feathers had been cleaned and dyed in the desired colors, a corps of ten jewelers were set to work making the breast-plates, crowns, bracelets and other jeweled ornaments to be used by the nobility.

One of the cloaks worn by Raymond Hatton as the Emperor weighs nearly fifty pounds and is of yellow and blue feathers, woven into the design. The head-dress is also of this same combination of colors and even the shield at the back of the throne is made of the same material.

Theodore Kosloff, the noted Russian dancer, who plays the role of Guatemoc, for his marriage to Geraldine Farrar as Montezuma's daughter, wore a great long cloak entirely of long white feathers. All of Miss Farrar's head-dresses were creations of millinery that would make the average feminine heart green with jealousy.

In addition to the feathered costumes, Miss Farrar wore a leopard skin coat made from nine leopard skins.

The armor for the Spanish invaders was another interesting item, as all of this had to be of substantial steel to withstand the arrows of the Aztecs which were fired at them from the roof of the temple.

Another item in the production of "The Woman God Forgot" was the birds. In Montezuma's daughter's private garden there were a thousand birds, ranging from pheasants and cockatoos to parrots and paraquets. To prevent them from escaping, a huge cage had to be constructed, fifty feet in height and two hundred feet in length.

The feathered garments can not be used again, and their beauty and color can not be effectively shown on the screen, but everything in the production is historically accurate. The mere matter of expense was of but a momentary thought to Cecil B. deMille, whose chief aim is the advancement of the photodramatic art.



Synopsis.

Tezca, daughter of Montezuma, is playing with her handmaidens in the beautiful palace garden, and with Marina, her favorite slave, is feeding the sacred birds when Guatemoco, her cousin, asks her hand in marriage. She repulses him and Guatemoco appeals to Montezuma, who is greatly angered. He is about to uppraid his daughter when a runner enters with information that the Conquistadores have invaded the country. Taloc, a High Priest, resolves to sacrifice a maiden to propitiate the gods and he selects Marina as his sacrifical victim. Tezca resolves to save Marina, although in so doing she realizes that she is defying the gods.

She causes Marina to be carried to a place of safety by her gigantic slave Cacamo. Meanwhile, Cortez and his cohorts are marching toward the capital, and the Spanish chieftain refuses all gifts offered him in the name of Montezuma to quit the country. Taloc locates the hiding place of Marina and she flees to Cortez, who gives her sanctuary. Alvarado, a captain of Cortez, is sent to Montezuma as an ambassador and he rides to the foot of Montezuma's throne just as Tezca is imploring the nobles to unite and drive the ruthless freebooters back into the sea from whence they came.

Alvarado rouses the superstitious fears of Montezuma when he says he is a son of the Fair God who has commissioned him to bring the cross to Mexico, and meanwhile Tezca watches Alvarado with fascinated gaze. Spurred on by Taloc, the nobles attack Alvarado. He escapes to the chamber of Tezca, who befriends him. She binds up his wounds and in the days that follow, she becomes enamored of the Spaniard, but he treats her with politeness merely,



Geraldine Farrar-Biography.

Geraldine Farrar was born in Melrose, Mass., a suburb of Boston. Her parents were both of musical tastes, although neither made professional use of their talents, her father being a professional baseball player. From early childhood her voice gave promise of greatness and she was the star attraction at many a local entertainment.

Indeed, she scored a genuine hit when she was twelve years old and her father was so deeply impressed that he decided to give her a musical education, although he did not look with favor upon professional stage life for women. But there is an old saying that genius is its own best justification and even though he had no professional ambitions for his child, Miss Farrar's father did not feel that he was justified in preventing her from the career that destiny seemed to have selected for her.

After some study in Boston Miss Farrar went to New York, working under Emma Thursby; later, she continued her work in Washington, D. C. It was in Washington that she first came to public notice. At about the time of Dewey's victory at Manila Bay she was presented to President and Mrs. McKinley, for whom she sang at the White House. Her sweet girlish personality and marvelous voice won her an immediate place in their favor.

Miss Farrar was finally permitted to try her voice before Melba and Mr. Ellis of the Walter Damrosch Opera Company. Melba was most enthusisatic in her praise of the young singer and Mr. Ellis offered her \$20,000 for four years of work during which time she would have the opportunity to study with Melba. But Miss Farrar's father insisted upon a refusal of the offer and also of a proposition of \$8,000 a year from Grau.

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She then went to Europe and there, in addition to further developing her voice and musical knowledge, showed a rare talent for acquiring foreign languages, several of which she speaks and sings like a native.

Ultimately, at the age of just nineteen she made her debut at the Royal Opera in Berlin. She was at once put on a three years' contract and soon became an acknowledged favorite. She further earned the distinction of being the youngest singer ever entrusted with the role of Marguerite in Faust and being the only artist who ever succeeded in singing at the Berlin Opera, Italian operas in the Italian language.

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solves a sense to trade to

In rapid succession Miss Farrar appeared in other leading European musical centers, including Paris, Monte Carlo, Munich, Warsaw and Stockholm where she was decorated by the late King Oscar.

When Geraldine Farrar finally returned to the United States in order to sing in the Metropolitan Opera Company in New York, it was after seven years of European success which had made her name a household by-word in advance of her arrival.

When it became known that the great Farrar had consented to appear before the camera,, millions of people all over the country who had never had an opportunity of seeing the star, rejoiced and flocked to see her first production, which was "Carmen," one of her most popular operas. This was such a success that it was followed by others, "Temptation" and "Maria Rosa."

The latter is known as "the picture which made Farrar a bride," for it was the beginning of a romance which attracted the attention of the entire world. Lou Tellegen following his extraordinary success as an actor in Madame Sarah Bernhardt's company had decided to learn the English language and his first production in that tongue was a Spanish drama entitled "Maria Rosa."

When Mr. Tellegen went to the Lasky studios for the filming of his great pictures, "The Explorer" and "The Unknown," he learned that Miss Farrar was to appear in the photoplay version of "Maria Rosa," he volunteered his services in assisting her and the other artists. Thus the friendship that started in the cool of the California evenings over the script of "Maria Rosa" ended in an elaborate wedding in New York a year later.

Miss Farrar has also appeared in the celebrated screen version of "Joan the Woman," in which she scored a sensational triumph. "The Woman God Forgot" is her newest photo spectacle staged by Cecil B. deMille and released by Artcraft Pictures.

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Press-Book

and

Exhibitor's Aids

Thos. H. Ince

Presents

CHARLES RAY

in

"THE SON OF HIS FATHER"

From the Famous Novel By Ridgewell Cullum

The Exhibitors' Service Department is prepared to help you; wants to help you; is going to help you.

Won't You Let It?



A Paramount Picture





WHY "THE SON OF HIS FATHER" WILL MAKE MONEY FOR YOU

THE YEARNING TO CONOUER THE AIR is as old as man himself. Far back in Greek Mythology you read how Daedalus and his son, Icarus, flew from the wrath of King Minos by means of artificial wings.

WHEN THE WRIGHTS STARTED EXPERIMENTING with a flying machine the whole world derided their efforts.

BUT THEY WON OUT. Determination and a wonderful faculty for discrimination between rights and wrongs won out. But why?

BECAUSE THEY KEPT EVERLASTINGLY AT IT

Less than 14 years ago it was thought miraculous that an aeroplane could remain in the air for more than one minute. Less than ten years ago but few men believed in five reel features. These few had determination, discrimination, foresight and vision. They kept everlastingly at it. They are responsible for Paramount Pictures.

KEEPING EVERLASTINGLY AT IT BRINGS SUCCESS

HERE IS A PICTURE THAT WILL MAKE BIG MONEY for you if you will follow the impulse to start an advertising and publicity campaign on the series of Thomas H. Ince Productions in which Charles Ray will be starred. Your work on this picture will have its results on all following ones, too. Here's some facts about this

THIS IS THE FIRST PICTURE in which Mr. Ince introduces the popular young star, Charles Ray, in Paramount Pictures.

THE STORY BY RIDGEWELL CULLUM has had an immense sale in book form, and is still one of the best sellers of the day. This is a typical Charles Ray photodrama, replete with thrills and adventures, and bubbling over with youth and high spirits.

LOOK OVER THESE ACCESSORIES

Îwo one-sheets Two three-sheets Two six-sheets

Ten 8 x 10 black and white Eight 11 x 14 colored gelatine Two 22 x 28 colored gelatine 8 x 10 photos of star

Cuts and Mats on Production Five one-column

Three two-column Two three-column

Stock Cuts and Mats of Star Five one-column

Three two-column Two three-column

Photogravure

Series of Advertising Layouts: Mats

Press Book, with sales talk, card and letter announce-ments, suggestions for lobby and other displays

Slides

Music Cues

THE PICTURE WAS DIRECTED BY VIC-TOR SCHERTZINGER. under the supervision of Mr. Ince. The cast is a wonderful one, with Vola Vale, one of the most beautiful screen stars, playing opposite Mr. Ray.

Tell your troubles to our Service Department and they will help you plan your campaigns for the promotion of all Para-

mount Pictures.

THE CAST

Gordon Carbhoy Charles Ray Hazel Mallinsbee Vola Vale
David Slosson Robert McKin
Silas Mallinsbee ... George Nicholls
Peter McSwain .. John P. Lockney
James Carbhoy Charles K. French

HarkerGeorge Hoffman Producer, Thomas H. Ince Director, Victor Schertzinger

CONTENTS

- 1. Cover-with Billing
- 2. About the Picture and Accessories
- 3. Advance Post-cards and Let-
- 4. Promotional Ideas
- 5. Biographical Sketch
- 6. Stock Star Cuts and Mats
- 7. Ad. Layouts with Mats
- 8. Ad. Layouts with Mats
- 9. Ad. Layouts with Mats
- 10. Ad. Layouts with Mats
- 11. Lithographs
- 12. Production cuts and mats
- 13. Advance Publicity
- 14. Advance Publicity
- 15. Advance Publicity
- 16. Advance Publicity
- 17. Advance Publicity
- 18. Cast and Synopsis
- 19. Synopsis Continued



SUGGESTIONS FOR "THE SON OF HIS FATHER"

Post Card No. 1 Did You Ever See Charles Ray?

portraying the mannerisms of youth, which appeals to young and old alike."

Why not see his first picture at the

...... Theatre next week?

Post Card No. 2

The Secret of a Star's Popularity

Ray's first Paramount production, said:

"If I could sum it up in one phrase I would

say, 'This star is popular because he has,

not only the gift of youth itself, but the gift

of naturally, spontaneously and unerringly

Thos. H. Ince, while discussing Charles

Manager.

Manager.

SUGGESTED LETTER

Dear Madam:

There is an old saying, "The child is father to the man," and also a corollary that "Blood will tell." It is undoubtedly true that a man born with the proper heritage, pluck and ability can, even though seemingly useless, display many of the qualities of his parent.

Young Gordon Carbhoy was the son of a financial giant and a University graduate, but when taken into his father's office he drifted into spendthrift habits. He also obtained that malady so common to youth, "Caput distentum," or swelled head, and tried to tell his Dad how to run the business. He offered to make \$5,000 produce \$100,000 and his father called the bluff. How he bluffed and whether or not he succeeded is best told by Gordon Carbhoy himself in the person of Charles Ray, when he makes his debut in Paramount productions in the play entitled "THE SON OF HIS FATHER." This also is the first Ince supervised picture to be released in connection with Paramount Pictures.

Manager.

FOLLOW UP POST CARD

You, no doubt, enjoyed seeing Charles Ray in his first Ince Paramount production at the Theatre last week.

This is just to inform you that we will have all of the new Ray productions at this theatre during the coming year and invite you to attend each time they are shown. If you do not receive our weekly announcements will you please let us know at once.

Manager.

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SUGGESTION FOR LOBBY AND WINDOW DISPLAY

As this production deals with finances and railroads, as well as a love affair, a suggestion for your lobby which might be in order would be to have a large pair of balance scales made up with a bag of gold in one pan and a large heart in the other, and on the crossbar between have a miniature railroad train; underneath you could have a card reading: "Railroad system is the connecting link to the young man's financial resources. Which wins—love or money?"

This same idea can be used for window display.

You can also get in touch with your local book store and have them make a feature window of the book, "THE SON OF HIS FATHER," BY RIDGEWELL CULLUM. If you want to add to the effectiveness of your lobby display you can have made up a large paste board replica of the novel or book with the title, "THE SON OF HIS FATHER," and with a design painted on it similar to the one just above.

SUGGESTION FOR CAR CARDS AND NEWSPAPER ADVERTISING

Father Comes Across

Charles Ray, better known to film fans as "Ince's Wonder Boy," had a liking for the stage, but his father wanted him to enter business. A compromise was made and Charles went to a business school on the condition that if he did not like it he could go back on the stage. After completing his course, he did go on the stage and his father backed him financially, with the result that both are now well satisfied.

Charlie's first picture for Paramount is "THE SON OF HIS FATHER," at the Theatre next week.

The Gift of Youth

Thos. H. Ince, director of photoplays of magnitude, in speaking of Charles Ray in his first Paramount production, "THE SON OF HIS FATHER," said:

"If I could sum it up in one phrase I should say that Mr. Ray's popularity is because of his gift of youth and because he portrays naturally and spontaneously emotions and mannerisms of youth which appeal to young and old alike." This first production will appear at the Theatre next week.

Can You Turn \$5,000 Into \$100,000?



FATHER COMES ACROSS

Charles Ray, star of "The Son of His Father," in real life makes his father see things his way.

Charles Ray, "Ince's Wonder Boy," is one of the newest Paramount stars. He came under the direction of Thomas H. Ince three years ago, following a two-years' experience with repertoire companies on the road, experience that was rocky for Ray at times. On one occasion he played a German comedy character and had to make his wig out of bits of rope, owing to a lack of funds.

His father was Ray's most formidable opponent to his stage aspirations and would offer no help to the boy after he started out on his own. But at length a compromise was effected whereby Ray agreed to take a commercial course with the privilege of going on the stage afterward if business life didn't appeal to him.

He fulfilled the contract - at a large western business school - and went back on the stage. His father then decided to back the boy financially. The investment has earned Ray Sr. war dividends, for Charles Ray now commands a larger salary than many a bank president.

Charles Ray's greatest success in pictures came first through the portrayal of America's youth of unstable character. In these parts he was able to inject a sympathy that made an instant appeal. "The Coward" is an instance of this.

Later Ray branched off into more heroic types and still maintained his personal magnetic appeal that gets to his audiences right through the screen. As a result, he enjoys an enviable popularity wherever pictures are shown.

Ray is six feet tall, is an adept at French and Spanish, writes stories whenever the "spirit moves" him, takes a keen interest in electrical experiments and excels in all forms of athletic exercises. He is an ideal type of screen star with looks, youth, personality and dramatic ability.

This original biography with a large star cut or mat will look fine in your leading newspaper



Stock Star Cuts and Mats-Charles Ray



Issued in sets of ten, consisting of:

Top row—Two three-column cuts and mats Center row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always obtainable at your exchange



Ad Cuts with Pep and Punch—They Sell Your Seats

- SINGLE COLUMN HALF-TONE.—This little cut will show wonderful results if well printed; but be sure that your printer's ink and paper are adapted to half-tone printing before you use it.
- 2. SINGLE COLUMN LINE CUT.—Here is a cut you can't go wrong on if you are after positive results at moderate cost. Of course it isn't as true to life as a half-tone, but it is a good eyecatcher and you won't have any trouble printing it.
- DOUBLE COLUMN LINE CUT.—A line cut composed of solid blacks and whites will always print well. This double column line cut will draw the crowds as well as it prints.
- DOUBLE COLUMN HALF-TONE.—In these days of shoddy inks and paper, hesitate before you use a haf-tone. If your paper is well printed, however, this realistic cut will work wonders.
- TRIPLE COLUMN LINE CUT.—Nobody can read your local paper in which this ad. appears and miss your advertisement.
- TRIPLE COLUMN HALF-TONE.—If your printer is willing to go to a little extra trouble for you, or if his paper is always well printed, use this cut. It is so realistic and dominating it can't be missed.



A Paramount Picture

From the Famous Novel
By Ridgwell Cullum

"For pure, unadulterated cussedness, you take the prize!" Charles Ray takes more than one prize in this tingling story of love, youth and inspiration. Don't miss it.

ALSO

Vic Moore in Camping and a Burton Holmes Scenic Picture

NEXT WEEK

MARGUERITE CLARK in a Mary Roberts Rinehart Story

Admission 15c and 25c

PARAMOUNT THEATRE



A Chip Off the Old Block

That's Charles Ray in this tale of *love*, thrills and pluck. The streak of "cussedness" that made the "governor" a winnner carries Charles Ray through to the greatest triumph he has ever scored.

Also—A Mack Sennett Riot

Next Week Enid Bennett

Admission 15c and 25c

PARAMOUNT THEATRE

"Getting along" without advertising is like winking at a girl in the dark. You can hardly expect to get results.



Thos.H.Ince presents

CHARLES RAY in THE SON OF HIS FATHER"

A Paramount Picture

From the famous novel by Ridgwell Cullum



"I'll Call Your Bluff!"

You can't change the nature of a "chip off the old block," though. See Charles Ray go through adventures, thrills and a romance—and come out on top of the heap! You'll be delighted when you see this play.

Other Attractions-A Mack Sennett Comedy and Burton Holmes

Next Week-Marguerite Clark in "Bab's Burglar" A "Sub-Deb" Story by Mary Roberts Rinehart

10c and 15c Afternoon—Evening 15c and 25c

PARAMOUNT THEATRE Broadway and Fifth Avenue

"Youth will be served" the old saying goes. young and sprightly?

Is your advertising.

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TO SERVE SELLING TRANSPORT

THOMAS H. INCE presents

Charles Ray in "The Son of His Father"

From the famous novel by RIDGWELL CULLUM



"Make the Grade and You're Made!"

Watch Carbhoy, Jr., steam through to success in the best play that Charles Ray has ever showed in. Replete with romance, adventure, suspense and a bit of "cussedness." All week at this theatre.

Other Attractions-Victor Moore "In Bed-In Bad"-Burton Holmes in India

Next Week-Pauline Frederick in "The Hungry Heart"

Admission-Afternoon 10c-15c-Evening 15c-25c

Paramount Theatre Broadway and Fifth Avenue

Rome wasn't built in a day and one or two ads won't complete your house of success

Senda ex male has about and against

Thos. H. Ince

Presents

CHARLES RAY

"THE SON OF HIS FATHER"



From the Famous Novel By Ridgwell Cullum

"I'll call your bluff!" said Carbhoy, Senior; but it couldn't be done. The boy is a "chip off the old block" and he makes good in this thrilling story of love, youth, inspiration and ambition.

OTHER ATTRACTIONS

"FATTY" ARBUCKLE in "OH, DOCTOR"

BURTON HOLMES in THE CANADIAN ROCKIES

Next Week - Marguerite Clark ADMISSION 15c

PARAMOUNT **THEATRE**

THOS.H.INCE Presents



From the Famous Novel By Ridgwell Cullum

"Watch My Smoke!"

Some smoke, too! Hits the high spots of romance, thrills, inspiration and suspence. A dazzling climax, You mustn't miss Charles Ray's greatest picture.

OTHER ATTRACTIONS

Vic. Moore in

Burton Holmes in

"In Bed—In Bad"

"The Rockies"

NEXT WEEK-Vivian Martin in "Molly Entangled"

ADMISSION-Afternoon 10c and 15c Evening 15c and 25c

Paramount Theatre "The Home of Paramount Pictures"

"The Home of

Advertisements are milestones on the road to success. How far have you travelled?

Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your exchange



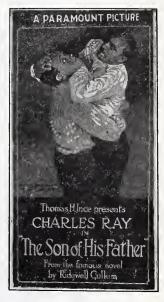
Three-sheet



One-sheet



One-sheet



Three-sheet



Six-sheet



Six-sheet

Set of Production Cuts and Mats "THE SON OF HIS FATHER"



ISSUED IN SETSTOF TEN CONSISTING OF:

Top row—Two three-column cuts and mats Center row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always Obtainable at Your Exchange

REDUCED - AS SHOWN ABOVE



Press stories to be sent out a week or ten days in advance of the showing of "THE SON OF HIS FATHER"

Charles Ray, one of the most versatile and popular of the younger stars, who will be seen at the......on.....in the Paramount screen adaptation of Ridgwell Cullum's famous novel, "The Son of His Father," has never worked with any other producer than Thomas H. Ince. The latter is known as the producer of many famous pictures, including "The Wrath of the Gods," "The Italian," "The Coward," and "Civilization."

ONCE "THE FAVORITE SON" CHARLES RAY IS NOW "THE SON OF HIS FATHER"

The first picture in which clever young Charles Ray appeared, two years ago, was "The Favorite Son," which was soon followed by "The Sharpshooter" and a long series of pictures which amply demonstrated his exceptional ability, and brought him to the heights of popularity where he now stands. "The Son of His Father" is the first picture in which Mr. Ray has appeared for Paramount, and, like most of his former photoplays, was produced under the direct supervision of Thomas H. Ince.

"The Son of His Father" is to be shown on.....at theTheatre.

THE SECRET OF A STAR'S POPULARITY DISCLOSED BY HIS DIRECTOR

Thomas H. Ince, while discussing "The Son of His Father," which is Charles Ray's first Paramount production, and the universal appeal of the young star, said:

"If I could sum it up in one phrase I should say that it is because Ray has not only the gift of youth in itself, he has the gift of naturally, spontaneously and unerringly portraying the emotions and mannerisms of youth which appeal to young and old alike.

"It is a strange thing, but a fact, that nearly all young leading men choose as their models actors who are old enough to be their fathers - or their grandfathers. Ray has never made this mistake. He has always played the part exactly as called for by the scenario without any attempts at imitation. There will be a time for him many years hence to act the classic roles of drama."

"The Son of His Father" which is to be shown at the..........
Theatre on......of......week, is a stirring photoplay taken from the famous story of that name by Ridgwell Cullum.

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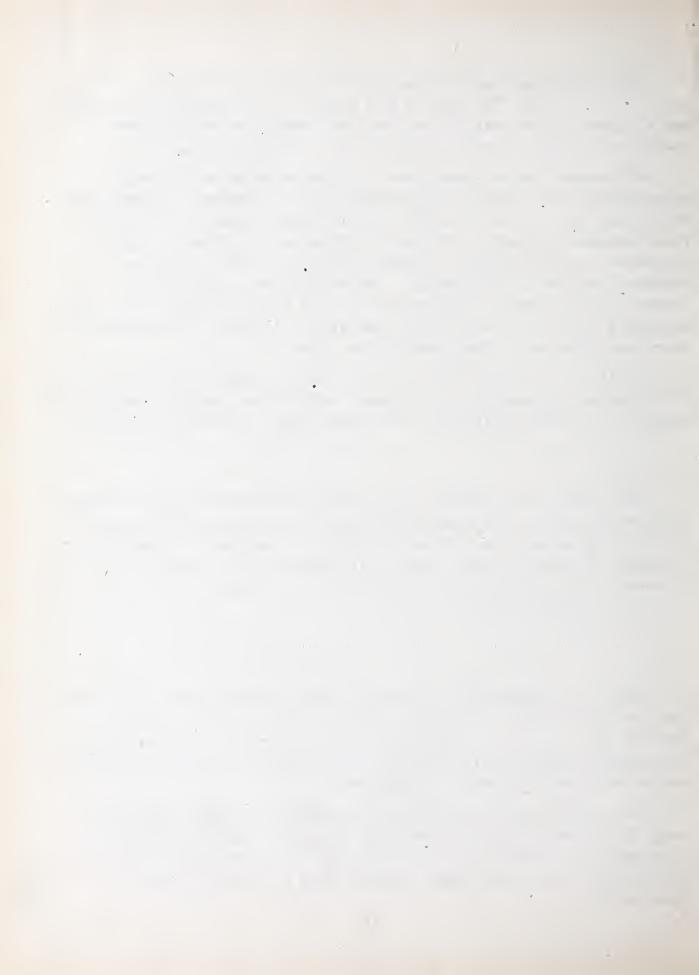
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His newest photodrama gives to this young actor splendid opportunities for effective portrayal of an interesting character. He is seen as the son of a New York railroad magnate, who, with five thousand dollars, sets out to prove to his father that he possesses enough inherent business ability to make a hundred thousand dollars in six months. He makes good, defeating his father in a contest of business wits, and finding happiness in the love of a very charming girl of the West. In fact, he proves in every way that he is the "son of his father."

It is a role very much to Ray's liking, and he brings to it the pleasing personality, the boyish enthusiasm, and the recognized genius for screen acting that have made him a favorite everywhere.

ing age tights provide them a presentable the fromplance below a first off and the

.........week at the........



Press stories to be sent out two or three days in advance or during the showing of "THE SON OF HIS FATHER"

After telling his father to keep his half of the railroad in good condition, Gordon Carbhoy, otherwise known as Charles Ray, who is appearing in "The Son of His Father" at the......Theatre on, starts out with a five thousand dollar check to run it up to a hundred thousand within six months. It's a bet with his father - and the winner isn't the older man!

CHARLES RAY IN THRILLING SCREEN FIGHT

"The Son of His Father," starring Charles Ray, which is appearing on.......of.......week at the......Theatre, was directed by Victor Schertzinger under the supervision of Thomas H. Ince. Mr. Schertzinger has directed some of the greatest of Ray's successes, including "The Pinch Hitter," "The Clodhopper," "Sudden Jim," and others.

PLMI LET THOME BEMALT LAMBOURED LESS LEFEMBLE

Charles Ray as young Gordon Carbhoy, hero of "The Son of His Father" at the..........Theatre, tells his father that making money is easy. His father calls his bluff and gives him five thousand dollars to change into a hundred thousand within a limited time. How young Carbhoy made good and how he won not only the money and his father's respect, but the prettiest girl in Arizona, is to be seen at the...........Theatre on........

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WELL KNOWN AUTHOR FOR RAY'S FIRST PARAMOUNT PICTURE

Charles Ray, supported by Vola Vale, will be seen at the

......on.....in the Paramount production of "The Son
of His Father," a photodrama from the famous novel of Ridgewell

Cullum, author of "The Way of the Strong," "The Night-Riders," "The

Watchers of the Plains," and other well known successes. Others in
the cast are Robert McKim, George Nicholls, Charles K. French,

John P. Lockney, and George Hoffman.

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CHARLES RAY'S BLUFF IS CALLED

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It was no easy matter to find a story that fulfills all the requirements of a photodrama for such an important Paramount star as Charles Ray, and many manuscripts were read in the hope of finding one, at least, that would measure up to the exacting conditions.

Ray expresses the opinion that his newest effort, "The Son of His Father," offers him better opportunities than most of the photodramas in which he has been starred. It is a picturization of Ridgewell Cullum's story of the same name, - a story that approached the "best seller" mark at the time of its publication and is still popular.

"The Son of His Father" introduces Ray as the son of a millionaire railroad magnate. The boy has developed such spend-thrift tendencies that his father remonstrates. The boy replies that he can easily prove the possession of business talents resembling those of his father, and adds that with a start of five thousand dollars he could make one hundred thousand dollars in six months.

This is largely bluff on the boy's part, however, but the father calls the bluff. He writes a check for five thousand, and tells him to go to it and prove that he has inherited the business acumen that has made the father an imposing figure in the world of finance.

The boy "goes West" and makes good in a most thorough and convincing manner, winning the respect of all concerned, not excepting his skeptical father. There are adventures thrilling and amusing and it is all done in such a whole-hearted manner that one feels sure the camera man must have fortunately happened to be on the spot when some real boy in real life was having the adventures, so realistically is it all depicted.

This, of course, is due to a great extent to the fact that Thomas H. Ince, the famous director of "Civilization" and other tremendous pictures supervised the production which was directed by Victor Schertzinger, who has directed many of Mr. Ray's previous successes.

"The Son of His Father," which is a wholesome, lovable picture that will appeal to all for its breeziness and fun, is to be shown at the......Theatre on......of......week.

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For the Exhibitor's Information or House Organ, Cast and Synopsis of "THE SON OF HIS FATHER"

CAST

GORDON CARBHOY	•		•	•	•	•	•	. CHARLES RAY
HAZEL MALLINSBEE			•	•		•		. VOLA VALE
DAVID SLOSSON.	•	•	•	•			•	. ROBERT McKIM
SILAS MALLINSBEE	•	•	•	•	•		•	GEORGE NICHOLLS
PETER MCSWAIN.		•	•	•			•	JOHN P. LOCKNEY
JAMES CARBHOY.		•		•			. (CHARLES K. FRENCH
HARKER		•		•	•	•		GEORGE HOFFMAN

Producer. . . . Thomas H. Ince

Director. . . . Victor Schertzinger

THE STORY

Gordon Carbhoy, son of James Carbhoy, an imposing figure in the financial world, has recently graduated from an Eastern university, and enters his father's office as private secretary. The young man develops spendthrift tendencies, and his father, feeling called upon to remonstrate, tells the boy firmly, but kindly, that eventually he is to succeed to the management of his father's railroads, and that an abrupt termination of his wasteful habits is desirable----yes, necessary.

The son, in all the confidence and enthusiasm of Youth, asserts that already he has acquired sufficient knowledge of the rules of Big Business to conduct his father's affairs successfully; that if he had five thousand dollars he could run it into a hundred thousand in six months. It is largely a bluff on the part of the young fellow----and his father accepts it as such.

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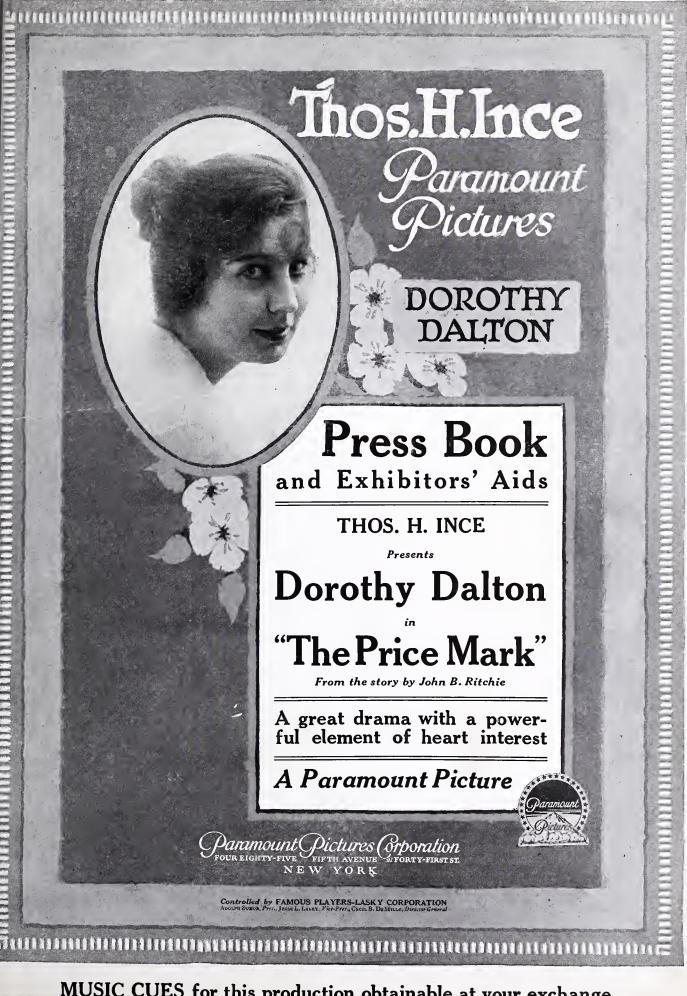
"All right, I'm calling your bluff," says Carbhoy senior, handing his son a check for five thousand dollars. "If you make the grade, I'll give you half interest here. Otherwise, there'll be a new brakeman on the worst road I own. Go to it."

For the moment the boy is nonplussed. He had no idea the discussion would take this unlooked-for turn, but, full of the fighting spirit that has carried his parent through many business battles, he accepts the money, shakes his father's hand, and, with a "Watch my smoke" starts out to tussle with the world.

Gordon decides to head for Yukon. On the train he falls in with some card sharps, and following a terrific fight, is rescued by a Montanan named Silas Mallinsbee, who invited the boy to visit him at Snake Falls. Mallinsbee is a big man in his way, owning most of the land in that part of the country. He is also the father of a very pretty girl, Hazel.

At the time Gordon arrives in Montana, there is a plan on foot to run a railroad through Mallinsbee's land. This would mean a fortune to the latter if the opposition of important New York interests could be sidetracked. The opposition happens to be Gordon's father, who has sent his agent, David Slosson, West to thwart the deal. Slosson falls in love with Hazel Mallinsbee and becomes Gordon's rival for the girl's hand as well as his rival in business.

How young Carbhoy pulls through the railroad deal, making a hundred thousand dollars for himself; how he kidnaps Slosson and lures his father West by knowledge of his parent's secret code, and how, eventually, he wins the love of Hazel Mallinsbee, is told in thrilling and fascinating detail.





JUST WHAT YOU WANT TO KNOW ABOUT "THE PRICE MARK"

"THE PRICE MARK" MARKS DOROTHY DALTON'S FIRST APPEARANCE IN PARAMOUNT PICTURES UNDER THE SUPERVISION OF THOMAS H. INCE.

THE NAME "INCE" ON A PHOTOPLAY IS ITS GUARANTEE OF QUALITY. THE NAME DALTON IS THE GUARANTEE OF POPULARITY—DOROTHY DALTON IS SECOND TO NONE IN POPULAR FAVOR.

Miss Dalton is ESSENTIALLY A SCREEN STAR. She had practically no stage experience to back her when she entered the studios and has, step by step, built up her own pedestal and stands upon it firm in her rights as a star of the premier quality. The Public have learned to WATCH FOR DOROTHY DALTON—THOMAS H. INCE NEEDS NO INTRODUCTION. He is famed as the director of "Civilization," and as the man who brought William S. Hart, Enid Bennett, Charles Ray, Dorothy Dalton and many others to stardom.

Under the direction of Thomas H. Ince, Miss Dalton made "The Vagabond Prince," "The Weaker Sex," "Chicken Casey," "A Gambler in Souls," "The Flame of the Yukon," and many others.

When Thomas H. Ince signed up under the Paramount banner, it was a foregone conclusion that Charles Ray, Enid Bennett and Dorothy Dalton would appear with him, and the public are not to be disappointed in their conclusion.

Born in Chicago, Miss Dalton was educated in that city and began her stage career there at an early age, when she toured in B. F. Keith's circuit. She worked with a stock company for a short time also, but soon permanently deserted the stage for the screen, where she has been ever since. Miss Dalton is a noted athlete, being a long distance swimmer, a rider of calibre and a crack shot.

OUR EXHIBITORS' SERVICE DEPARTMENT COLLECTED A LARGE

ACCESSORIES

(To be secured from your Exchange)

Paper

Two one-sheets Two three-sheets Two six-sheets

Photos

Ten 8 x 10 black and white Eight 11 x 14 colored gelatine Two 22 x 28 colored gelatine 8 x 10 photos of star

Cuts and Mats on Production Five one-column

Three two-column Two three-column

Stock Cuts and Mats of Star Five one-column

Three two-column Two three-column

Rotogravure

Series of Advertising Layouts: Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

and brilliant assortment of Cuts, Mats, Lithographs, Publicity Material and Ad. Layouts for your inspection and use. Look them over, use them—and watch the coin roll in. You can get all the accessories FROM YOUR EXCHANGE.

ALL WE ASK OF YOU IS TO TRY IT OUT AND THEN WATCH THE RESULTS!

CAST

Paula Lee.....Dorothy Dalton
Fielding Powell. William Conklin
Dr. D. Melfi....Thurston Hall
MarieAdele Farrington
Hassan ...Edwin Wallock
NakhlaDorcas Matthews
Belle de Farge....Clio Ayres

CONTENTS

- 1. Cover-with Billing
- 2. About the Picture and Accessories
- 3. Advance Post Cards and Letter
- 4. Promotional Ideas
- 5. Biographical Sketch
- 6. Stock Star Cuts and Mats
- 7. Ad. Layouts with Mats
- 8. Ad. Layouts with Mats
- 9. Ad. Layouts with Mats
- 10. Ad. Layouts with Mats
- 11. Lithographs
- 12. Production Cuts and Mats
- 13. Advance Publicity
- 14. Advance Publicity
- 15. Advance Publicity
- 16. Advance Publicity
- 17. Advance Publicity
- 18. Cast and Synopsis



"THE PRICE MARK"

Post Card No. 1

Manager.

Post Card No. 2

Dear Madam:

Concerning "The Price Mark," about which I wrote you a day or so ago, I think I did not tell you that this marks, not only Dorothy Dalton's first appearance in Paramount Pictures, but Mr. Ince's first Paramount production. I am sure you realize that the name "Ince" on a photoplay is its guarantee of quality and that the name "Dalton" is a guarantee of popularity. For these two reasons, therefore, as well as others, please come to the Theatre on to see this photoplay.

Manager.

TRY THIS LETTER ON YOUR PATRONS THREE DAYS BEFORE SHOWING THE PICTURE IN YOUR THEATRE

Dear Madam:

Her father wanted her to study law, but she determined to make a success on the stage—a success that has been greatly augmented by the splendid supervision of Thomas H. Ince's first Paramount Picture, "The Price Mark," which will undoubtedly set a new Paramount standard.

The photoplay itself is intensely dramatic. It has to do with the fortunes of a young girl named Paula Lee, who comes from an Ohio town. She tries to win her way in New York, but finally has to accept a position as an artist's model. How she finds a genuine husband and the difficulties that attend this end carry you from New York to Cairo, Egypt, and back again in a series of whirlwind climaxes that will surely arouse your most intense curiosity and interest.

I wish particularly to have you see this first photoplay of these two wonderful artists, Miss Dalton and Mr. Ince, when it comes to this theatre. Please remember the date and please come early so that you can be sure to get a seat.

Yours very sincerely,

Manager.

Follow-Up Post Card

Dear Madam:

For any additional suggestions or personal service kindly apply to Exhibitors' Service
Department, 485 Fifth Avenue, New York

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One mil to it in month property

TAX LILIS LEGITORS OF LOUIT FALLONG THE RESTREET WHITE THE SOUTH

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Lobby Display: This story deals in part with an artist's studio. Could you not get a local sculptor or artist to let you have some statues to place in your lobby, or, failing in this, could your lobby artist not get up a cardboard reproduction of an artist's studio with models posing? You could make a very artistic layout on this for your lobby and get some very fine, attractive effects.

Window Display: Your local star window dresser would doubtless be glad to cooperate with you to make artists' studios out of some of their windows. You might even offer the inducement that you will publish a photograph of the best window display in your local newspaper and car card advertising.

Newspaper Advertising: Following out the thought in the previous paragraph, why not advertise in advance of the showing that "The Price Mark" is not only going to be Mr. Ince's first Paramount Picture, and Miss Dalton's first appearance in Paramount also, but that you are going to feature in these columns within the next day or so the best window display which is gotten up to illustrate an artist's studio, around which much of the plot of "The Price Mark" centers.

Car Cards: Why not reproduce in your car cards the best window display or photograph of your lobby to play up the artist's studio idea to your patrons. This actual photograph will have considerable news interest for the public.

Window Cards: Window cards on the order of the cards which are gotten up by legitimate companies which can be placed in your merchants' windows—especially if they carry the photograph mentioned in the last three paragraphs—will have added advertising pull with the public.

Street Display: .If you were to get up a float mounted on an automobile with an attractive artist's model scene—and living artists actually painting or pretending to paint scenes of living models that were standing on the float, you would probably have the interest of most everybody in your town centered on that float.

Note: We cannot urge upon you too strongly the use of the post cards and letters shown on the previous page. One exhibitor called upon the Service Department recently to say that these letters had not only caused many compliments from his patrons, but that instead of complaints from his public on raising the prices in his theatre, he had received compliments from them, because of the manner in which the raise in prices was handled.

We shall be glad to write any special letters for you, commenting on your raise in prices—letters that are really designed to sell one or several of these productions to your public.

For any special service or additional advertising suggestions, kindly advise your Service Department



A DISSERTATIO on DOROTHY DALTON

Dorothy Dalton is a Chicago girl of great determination. She made up her mind very early in life that she was to become a successful actress. Of course she met opposition from her parents. Her father wished her to take up the study of law, following her graduation from the Sacred Heart Academy, Chicago.

She would doubtless have made a success at law, for she possessed great argumentative ability at that time, not only winning her point with her father, but even persuading him to provide her tuition for a course at the American Conservatory of Dramatic Art.

Upon her graduation from this school she commenced her stage career in support of Virginia Harned in a stock company. Later she played with Hart Conway for two years, did ingenue roles with Wright Huntington's company, and finally spent two years on B. F. Keith's circuit with an act of her own.

Following this vaudeville excursion she joined the Thomas H. Ince forces, her first appearance having been in "The Disciple." Her versatility and personal charm have now rewarded her with an enviable position among the stars of the "filmament" where she is known as one of the screen's most charming "vampires."

She is five feet, three inches tall, and of the brunette type. Outdoor sports appeal strongly to her, for she believes that perfect health—and hence success—depend entirely upon correct habits of thought and exercise. While specializing particularly in motoring and horseback riding, Miss Dalton is also an expert swimmer and can wield a canoe paddle with all the dexterity of an Indian.

The advantages of home life, made possible by the studio work, account for Miss Dalton's abandonment of the stage. Between rides and drives and rehearsals she is oftenest to be found among the books in her splendid library at the home at Hollywood, California, which she built for herself and her mother and which is noted among the other players for the original and amusing social functions given by its mistress.

Miss Dalton's first picture under Paramount auspices is "The Price Mark," a tremendously vivid photoplay of life in the art studios in Paris. This is to appear at the......Theatre onof.......week.

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Production Cuts and Mats—"The Price Mark"



Issued in sets of ten, consisting of:

Top Row—Two three-column cuts and mats Center Row—Three two-column cuts and mats Bottom Row—Five one-column cuts and mats

Always obtainable at your exchange

Product on Care and Test - True Cross Study



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Ad Cuts and Mats That'll Fill Your Empty Seats

All of these cuts were chosen for their selling power from a large lot of stills. The one and two column cuts are appealing, economical trade-getters; the three column cuts dominate by sheer force of size and attractiveness. the half-tones engraved so that they will print well on newspaper under good conditions, but unless your printer uses good ink and paper and is exceptionally conscientious in his work, hesitate before you use a half-tone. A line cut will print wel under almost any conditions.

THOMAS H. INCE presents

Dorothy Dalton in "The Price Mark"

From the story by John B. Ritchie



Miss Dalton has the greatest vehicle in her career—a career full of notable successes. A sensational love story laid in a gay art colony. Will stick in your mind for many a day. Don't miss it!

> Other Attractions Musical Programme Next Week's Feature Admission Prices, etc.

Name of Your Theatre

Thos. b. Ince Presents om the story JOHN BURITCHIE

A Paramount Picture

is one of the giddy inhabitants of New York's art A Truffler colony. Dorothy Dalton is a truffler in this story of exotic love, thrilling adventures and hair-raising suspense that stretches from far off Cairo to New York's Latin Quarter.

Other Attractions Next Feature

Musical Programme Price, etc.

NAME OF YOUR THEATRE

Single Column Half-tone

Double Column Line Cut

Isn't it logical to assume that the man who doesn't advertise has nothing worth advertising?



THOS. H. INCE presents

Dorothy Dalton in "The Price Mark"

From the story by John B. Ritchie



A Sensational Love Story Miss Dalton's debut under the Paramount banfrom far-off Cairo to New York's Latin Quarter. See it! All week at this theatre.

Other Attractions

Next Week's Feature

Admission, etc.

Name of Your Theatre

Triple Column Half-tone

He whose advertisements last, laughs longest



A Sentational Low-Stury.

Name of Your Theatre

the same all the same and the same all

Thos. H. Ince Presents

Dorothy Dalton



A Paramount Picture

Down in Greenwich Village
Where the old maids get their thrillage—J. Montgomery Flagg

Scenes depicting the famous Quartier Latin of America, lavishly constructed, figure prominently in this story of the loves, adventures, struggles and temptations in a giddy art colony

DON'T MISS IT!

Other Attractions, Next Feature, Prices, Musical Program, Address, etc.

Name of Your Theatre

Triple Column Line Cut

Take care of your advertisements and your advertisments will take care of you

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A Paramount Picture

A sensational love story laid in a gay art colony. The most notable of Dorothy Dalton's triumphs. can't afford to miss it.

Other Attractions

Musical Program

Next Feature

Admission Prices, etc.

Name of Your Theatre

THOMAS H. INCE presents

Dorothy Dalton in "The Price Mark"

From the story by JOHN B. RITCHIE



Your Chance to see the greatest emotional heart interest play in a long time is here. Dorothy Dalton eclipses everything she has ever done. A vital love story beginning in Cairo and triumphantly ending in New York's wonderful Latin Quarter. See it. All week at this theatre.

Other Attractions Musical Program Next Week's Feature Admission Prices, etc.

of Your Theatre

Double Column Half-tone

A good big advertisement is like a good big man; it'll lick a good little one any day

Dorothy Dallon

DerothyDalton

Name of Your Thealre

Name of Your Theorem

and you are plant home a Aril II is the more and binner a Ali to be prepared in gift body A

Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your exchange



Three-sheet



One-sheet



One-sheet



Three-sheet



Six-sheet



Six-sheet

Cover your recur with this must make your will like every seal at every perform me-

Almon obtained to distinct agents



Stock Production Cuts and Mats—Dorothy Dalton in "THE PRICE MARK"



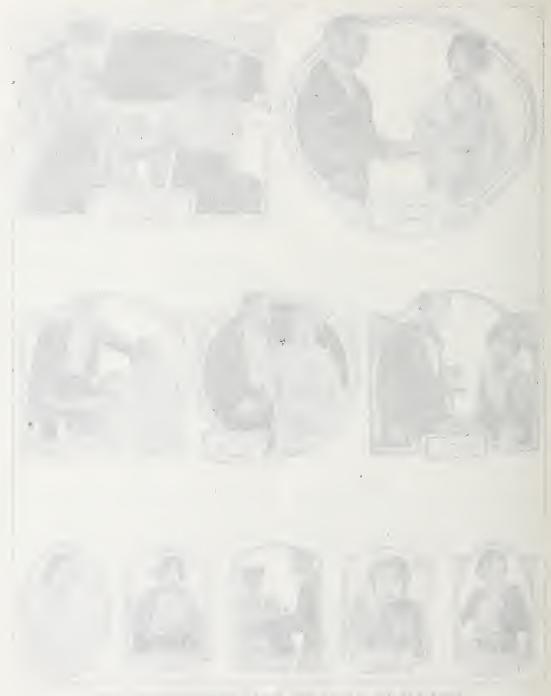
ISSUED IN SETS OF TEN CONSISTING OF:

Top row—Two three-column cuts and mats Center row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

Always Obtainable at Your Exchange

REDUCED - AS SHOWN ABOVE

The Column Colum



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Press stories to be sent out a week or ten days in advance of the first showing of "THE PRICE MARK"

Miss Dalton has achieved a marked prominence in the film world by reason of the wide scope of her artistry. It apparently makes no difference whether she is called upon to portray a light, frivolous role or enact an episode of thrilling intensity. She invariably achieves the desired result in either instance -- and with equal brilliance. Her recent stellar appearance in "The Flame of the Yukon" stamped her as an actress of tremendous power, and in John B. Ritchie's story of New York studio life, as revealed in "The Price Mark," patrons of Paramount theatres will witness another great character portrayal.

"VAMPING" OUT OF STYLE SAYS DOROTHY DALTON

111 - 11 - 1 - 1 - 1

.....

"Having assured myself that I was able to vamp, I made up my mind that never again would I attempt to lure young men to their film ruin, and when I negotiated my present contract with Thomas H. Ince I stipulated that I should not be cast in any vampire role. Mr. Ince merely laughed as he remarked: 'You bet you won't. You may not have discovered it, but the vampire is out of style and you're going to be in film fashion.'

"So there you are."

Miss Dalton's first appearance on the Paramount program will be in "The Price Mark," which will be shown at the..............
Theatre on......of.......week.



"PAULA LEE" HER FAVORITE ROLE SAYS DOROTHY DALTON, PARAMOUNT STAR

During her remarkably successful career, Dorothy Dalton,
Thomas H. Ince's beautiful and talented young screen star, has been
called upon to portray a wide and varied range of characters. Miss
Dalton, however, avers that she finds more and better opportunities
for effective acting in the part of "Paula Lee," the heroine of
John B. Ritchie's photodrama, "The Price Mark," in which she will
be seen at the.......Theatre on.....than in any of her
earlier roles.

THE "LAND OF THE NILE" EXQUISITELY PORTRAYED IN "THE PRICE MARK"

Photographically speaking, "The Price Mark", in which clever Dorothy Dalton is appearing at the..........Theatre on......... of......week, is one of the supreme achievements of photoplay history.

Effects that have hitherto been impossible of achievement in photography and scenes that rival in sheer beauty the grandeur of a master's painting, are seen in abundance throughout the film. The director, Roy Neill, who worked under the direct supervision of Thomas H. Ince, has spent several years of his life in Egypt, and from his own experience as well as from numberless photographs and plans, the details of the picture were carried to a perfection seldom equalled.

Dorothy Dalton, Thomas H. Ince's brilliant photoplay actress will be seen at the........Theatre on.......of......week in "The Price Mark." This is Miss Dalton's first appearance under the Paramount banner, and reflects the celebrated producer and his popular star in one of the most ambitious photodramas of the year.

"The Price Mark" has to do with a young girl who goes from a small Ohio town to New York City in search of a theatrical position. Failing to secure this, she is forced by ever-pressing poverty to accept an engagement as an artist's model.

From the moment that Miss Dalton, in her screen character of Paula Lee, enters that studio to the last scene of the picture, there is a romance that thrills even the most blase theatre-goer, so accurately and understandingly does it portray the very heart of the artist's model and her life from that point.







TOTAL COLORES CONTRACTOR OF THE PROPERTY OF TH

Press stories to be sent out two or three days in advance of the showing of "THE PRICE MARK"

The story of "The Price Mark," a Paramount Photoplay in which Dorothy Dalton will be seen at the...........Theatre on.......... is laid in Egypt and New York City. Photographically, as well as dramatically, it is said to represent the producer, Thomas H. Ince, in his most ambitious effort.

Such well known players as Thurston Hall, William Conklin, Adele Farrington, Dorcas Matthews, and others equally well known in motion pictures are in the supporting cast of "The Price Mark," starring Dorothy Dalton in the Thomas H. Ince Paramount production, which will be seen at the......Theatre on......of........... week.

Dorothy Dalton, whose recent triumph in "The Flame of the Yukon," is recalled by photoplay-goers the country over, will be seen at the.........Theatre on.......in "The Price Mark," by John B. Ritchie. This is a Thomas H. Ince production -- the first he has made with Miss Dalton for Paramount. The scenes of "The Price Mark" are located in Egypt and New York City. Miss Dalton has the role of a girl who comes from a small Ohio town to procure a theatrical engagement, and, failing, is forced to pose for an artist. The story is replete with romance and adventure.

CAC (I' to "

DOROTHY DALTON POSES FOR ARTISTS

The early scenes are laid in Cairo, Egypt, where full advantage of the exceptional opportunities for picturesque photography has been taken by Mr. Ince. From the land of the Nile the story shifts to New York City, to the always interesting life of the artists' studio.

It is as a model for a celebrated painter that Miss Dalton is introduced in "The Price Mark."

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DOROTHY DALTON TELLS OF THE DECLINE OF THE OLD-TIME "VAMP"

"La vamp est mort, vive la vamp!" says Dorothy Dalton, the beautiful Thomas H. Ince star, who will be seen at the............

Theatre on......in "The Price Mark." "Yes, indeed, the vampire of the photoplay is gone -- gone, the chances are, never to return to the realm of the film.

"She served her purpose, did the dear little lady -- gave a lot of actresses of unimpeachable personal and quiet, home-loving inclinations a chance to cavort in front of the camera, luring the stronger sex to their picture ruin; a chance to smoke cigarettes so fast that the tobacco kings were wont to call her blessed and pray that her taste for the leaf would never desert her; a chance to bejewel herself as no queen in real life ever was, in weird attire, seductive to the ninth degree, and giving people a wrong impression of society.

"At first the photoplay vampire was an interesting sort of creature. She afforded a wonderful contrast to the cute little girlie from the small town, the curly-haired dearie who simpered and giggled her way through hundreds of feet of virginal film negative; she plotted and planned and perpetrated all sorts of terrible things, only invariably to find herself defeated by Virtue in the final hundred feet of the picture -- defeated usually at the hands of the aforementioned cutey with the curls.

"Film history recordeth not the name of the inventor, the discoverer, the designer of the film vamp, but once she was introduced to the public her name was legion. For a period it seemed as if every actress wanted to vamp. Even I caught the fever, and I vamped my way through two or three photoplays, but I soon found that vamping was as tiring to the audience as to me and I have reverted to the more natural, girlish roles that correspond with the real life, and I'm sure everyone cannot help sympathizing with and loving 'Paula Lee,' my latest character, in 'The Price Mark.'"

Defer not till tomorrow to make known the time, the place, the picture to be shown



For Exhibitors' information or house organ—Cast and The Story of "THE PRICE MARK"

CAST					
PAULA LEE				•	DOROTHY DALTON
FIELDING POWELL	•	•		•	WILLIAM CONKLIN
DR. DANIEL MELFI .					THURSTON HALL
MARIE		•		•	ADELE FARRINGTON
HASSAN			•	• 1	EDWIN WALLOCK
NAKHLA	•		•	•	. DORCAS MATTHEWS
BELLE DE FARGE	•	•	•		CLIO AYERS
Directo		•	•		oy Neill
Supervi	sed by		•	Thomas	H. Ince

THE STORY

Two Americans, Fielding Powell, an artist, and Doctor Daniel Melfi, are visiting in Cairo, Egypt, when Powell becomes enamored of Nakhla, a native girl. As soon as her brother, Hassan, a rug dealer, learns of the affair, he poisons his sister and secretly attempts to take the life of Powell. Dr. Melfi brings Powell to New York immediately the latter is convalescent, and with them comes Hassan, in the capacity of a servant to Powell. Hassan hopes to kill the artist and avenge the dishonor of his sister for her relations with the infidel.

Powell is a successful and popular artist, and to his studio comes Paula Lee, a beautiful young girl from an Ohio town.

Possessed of an unusually fine voice, the girl had hoped to procure a theatrical engagement; but, failing in this effort, she becomes a model for Powell. He regards Paula as legitimate prey so long as he provides her with the comforts of life, although he soon comes to love the girl with a devotion so sincere that he wants to marry her. A misunderstanding separates Paula and Powell, and she meets Doctor Melfi, who is ignorant of her previous life in New York.

Paula and the doctor are married -- and are supremely happy. After a time the doctor invites Powell to meet his wife, declaring her to be the "sweetest woman in the world." The mutual recognition causes Paula to fear that Powell will disclose their former relations to her husband, and Powell threatens to do this unless Paula consents to come to his apartment that evening. In fear of exposure, Paula agrees to Powell's demand, and, later, in the artist's rooms, the girl makes a brave and determined fight for her honor.

In the midst of the tense struggle between Powell and Paula, Hassan sees an opportunity to avenge the wronging of his sister. How he accomplishes his purpose, bringing happiness once more into the life of Paula, is shown in a thrilling climax.

Success consists not in blindly over-looking obstacles,—but in over-coming them. Publicity overcomes the obstacle of unfamiliarity

.

PRESS BOOK AND EXHIBITORS' AIDS





WHAT YOU WANT TO KNOW ABOUT "BAB'S BURGLAR"

A FAMOUS STAR, A FAMOUS STORY, A FAMOUS PLAYERS PRODUCTION. Can you conceive of a greater combination, of a greater value, of a greater "whatever-you-call-it" than this to MAKE MONEY FOR YOU?

A TRIUMVIRATE LIKE THIS IS UNUSUAL. You don't often get anything half as big as this, and for that reason you should be able to DOUBLE YOUR PROFITS WITH THIS PICTURE.

A PRODUCTION LIKE THIS, with a star like Marguerite Clark, with a story so famous, brings sure returns. It is one of the biggest sure-fire hits that has been issued in a year, and is bound to bring much prestige to your theatre and add materially to your clientele.

THERE'S MAGIC IN THE NAME MARGUERITE CLARK. Many exhibitors know that she will fill the house and they do little more than announce her coming. Don't follow that precedent. Take this picture and the wonderful accessories that go with it and plaster your town from one end to the other, and it's a twenty-to-one shot that you will make the biggest cleaning-up you have ever had.

MILLIONS OF PEOPLE HAVE READ THE "SUB-DEB" STORIES. They are the famous girl stories that made Mary Roberts Rinehart famous. Every one of them appeared in the Saturday Evening Post, and with their million and a half circulation it is an assured fact that more than four million people have read the stories.

THIS IS THE FIRST MARY ROBERTS RINEHART story to be put on the screen. They are of that type of story that every person, male or female, old or young, just love. They can't help it, because they are so human. And that's what the picture is—human, from start to finish, with lots of comedy action, wonderful suspense and much heart interest.

YOUR PATRONS REMEMBER "THE AMAZONS," Miss Clark's first picture

LOOK OVER THESE ACCESSORIES

Paper

Two one-sheets
Two three-sheets
Two six-sheets

One twenty-four-sheet

Photos

Ten 8 x 10 black and white Eight 11 x 14 colored gelatin Two 22 x 28 colored gelatin 8 x 10 photos of star

8 x 10 photos of star Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star Five one-column

Three two-column Two three-column

Rotogravure

Series of Advertising Layouts; Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

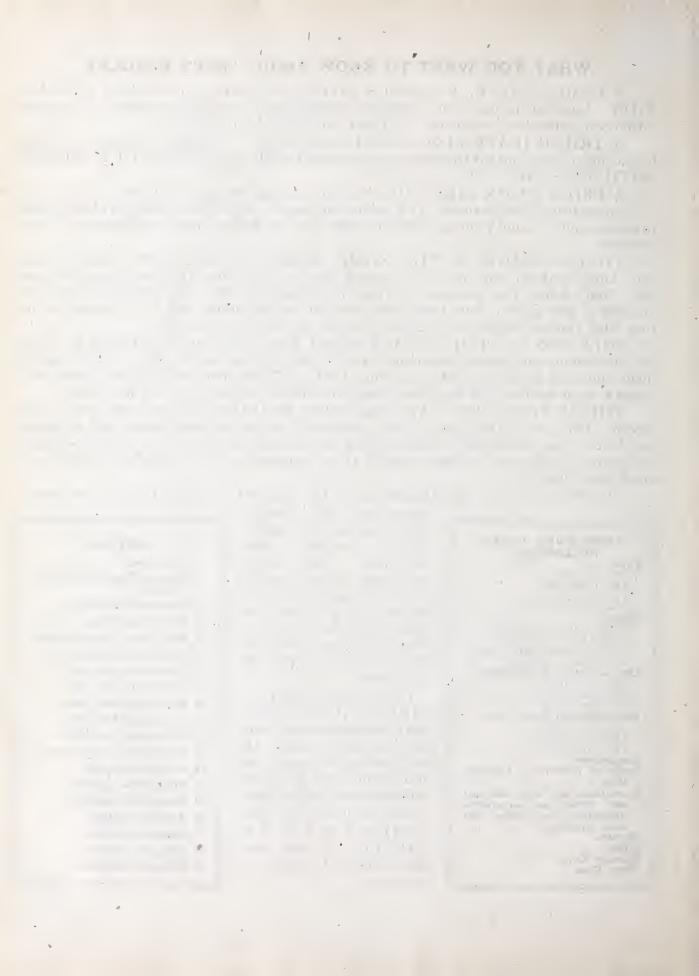
Heralds Slides Window Cards Music Cues under the "star series." Well, this is the second, and it is even better than the first. That magic something in the name of Clark has made her every picture a magnet that has drawn millions into theatres, and this one will add many hundreds to your list of patrons.

J. SEARLE DAWLEY DIRECTED this picture and has done wonders with the "sub-deb" stories. He was given a free lance, and he certainly did go ahead and make one of the greatest productions of the year.

DON'T FAIL TO CAREFULLY look over every one of the many accessories.

CONTENTS

- 1. Cover 'page
- Sales talk and list of accessories.
- 3. Post-cards and letter
- 4. Promotional ideas
- 5. Miss Clark's own biography
- 6. Stock star cuts and mats
- 7. Ad layouts with mats
- 8. Ad layouts with mats
- 9. Ad layouts with mats
- 10. Ad layouts with mats
- 11. Lithographs and slide
- 12. Production cuts and mats
- 13. Advance campaign
- 14. Promotional publicity
- 15. Promotional publicity
- 16. Advance publicity
- 17. Advance publicity
- 18. Cast and synopsis
- 19. Synopsis continued



SUGGESTIONS FOR "BAB'S BURGLAR"

Post-card No. 1

Boarding School Girls, Past, Present and Future

Post-card No. 2

Can You Imagine

Marguerite Clark, the petite, trying to catch a great, big burglar? As Bab, the "Sub-Deb" in Mary Roberts Rinehart's story, "Bab's Burglar," she tries to trap the man she suspects of being a burglar, and finds that she has, instead, caught a pair of elopers, one of whom is her own sister.

SUGGESTION FOR LETTER

Dear Madam:

"'Money is the root of all evil'—I don't know who said the foregoing famous words, but they are all too true. I know it but too well, for if I had never gone on an allowance and been in debt and always worried about the way silk stockings wore out, etc., I would be having a much better time. Who can really enjoy a dress when it is not paid for, or only partially so?"

These are the opening words of Barbara Archibald's Diary and are quoted from the famous Mary Roberts Rinehart's stories, "The Diary of a Sub-Deb." This story has been dramatized by the Famous Players Film Company and been put into pictures under the title of "Bab's Burglar," and whom do you imagine was given the part of Bab? None other than the universally loved and charming Marguerite Clark. You no doubt saw her and her wonderful work in "The Amazons," which appeared at this theatre several weeks ago, in which production she did regular Douglas Fairbanks stunts.

In "Bab's Burglar," she drives a racing car and does other stunts, all of which are intensely humorous and entertaining.

She tries to live on an allowance of \$1,000 a year, which is to include matinee tickets, dresses, shoes, clothes, parties and everything else, but, unfortunately, not having been brought up to conservation of energy and war-time economy, she spends her entire allowance in two weeks, and then tries to capture a burglar and with the reward replenish her depleted bank account, but, instead, she merely spoils the elopement of her eldest sister. Finally, however, her father discovers her financial plight and, like most fathers, he is good-natured enough to overlook Bab's mistakes. But we must not tell you too much about the story, because you will enjoy every foot of it, from beginning to end, so our suggestion is that you do not fail to see this charming production and its wonderful little star, when the picture is shown here next week.

Cordially yours,

Tell Charles E. Moyer, Paramount, 485 Fifth Ave., N.Y. City about your promotional work. He'll help you plan others



Just a Few Suggestions

Car card.

A Famous Star in a Famous Story

Car card.

School-girl Spends Year's Allowance in Two Weeks

One could hardly imagine that a school-girl, or anybody else, would have so little idea of money as to spend her entire allowance in so short a time, but, when used to the luxuries of life and having every wish gratified, it is rather hard to be told that you have

just so much money to spend in the next fifty-two weeks.

SUGGESTION FOR LOBBY DISPLAY

Have your local card-writer or sign-maker get up a number of cardboard signs of approximately full-card or one-sheet size, and have these lettered to represent the Saturday Evening Post cover. Have a picture of Miss Clark placed in the center of at least one of these, and below, the Diary of the Sub-Deb, starring Marguerite Clark in the production, "Bab's Burglar."

You can have a number of these around your lobby in such a way as to represent either a gigantic pile of magazines or to look like a number of single magazines of huge

size. The entire lobby can be dressed with these if you wish.

SUGGESTION FOR WINDOW DISPLAY

This will help him to sell the copies of the book and, if you wish, you can further enhance the adertising value of your showing by having a series of prizes for the best essay written on the book and play combined. The prizes, of course, to be copies of the book. This will stimulate an interest and it will also prepare your patrons for other

"Sub-Deb" stories which will be filmed with Miss Clark as the star.

We are anxious to serve you in every way possible. Write to Charles E. Moyer, Paramount, 485 Fifth Avenue, New York City, and he'll help you with your promotional work



MARGUERITE CLARK'S THREE STEPS TO FILMDOM By Herself

Most of us believe that the ladder of Fame has decidedly more then three steps, but on dividing our lives into the important phases through which we have passed to reach the degree of success we have attained, we find there are not many after all. It is this that Marguerite Clark has done in giving the following brief sketch of her life which she has divided into three great phases or "steps."

"My father was A. J. Clark, a prominent merchant of Cincinnati, while mother was a society woman, and very beautiful. Neither of my parents ever worked on the stage. I was born at Avondale, Ohio, and as both my parents died before I was eleven years old, my elder sister placed me in the Ursuline Convent where I remained for three years.

"This period and that which followed it, when I began appearing in amateur theatricals with marked success, I call the first 'step' for it gave me the desire to join the theatrical profession and did a great deal in my training.

"The second step began in Baltimore, Md., where I made my first professional appearance with the Aborn Opera Company in a very small part. Later I did a little musical comedy work and soon turned to straight comedy in which I was seen in "Jim the Penman" and "Baby Mine." In the latter I created the role of Zoie at Chicago. Later plays were: "Lights o' London," "Affaires of Anatole," and in 1912, the title role of "Snow White" at the Little Theatre, New York City. My last stage success was "Prunella."

"The third and last step began when Adolph Zukor saw a photograph of me in "Prunella" and started speculating as to whether I would photograph well for the motion picture screen. Although he was familiar with my career, he attended several performances of "Prunella" in order to be really sure and to study my every mannerism.

"Thus the end of the long run enjoyed by 'Prunella' found me forsaking the stage to appear in a photoplay adaptation of 'Wildflower.' This met with success and letters from different parts of the country began coming in to me and to Mr. Zukor, asking to see me again. Something about the way I worked 'got hold' of them as they said in the studio--but personally, I believe it was because I enjoyed the work so thoroughly that people just like to see me have a good time!

"The pictures in which I have appeared since then in this third and greatest step of my life, are in the order of their appearance: 'The Crucible,' 'The Goose Girl.' 'Gretna Green,' 'The Pretty Sister of Jose,' 'Seven Sisters,' 'Still Waters,' 'The Prince and the Pauper,' 'Mice and Men,' 'Out of the Drifts,' 'Molly-Make-Believe,' 'Silks and Satins,' 'Little Lady Eileen,' 'Miss George Washington,' 'Snow White,' 'The Fortunes of Fifi,' 'The Valentine Girl,' 'The Amazons' and now 'Bab's Burglar,' which will appear at the Theatre on"

This biographical sketch with one of the star cuts or mats will look fine in your leading newspaper. Your Exchange has the cuts or mats



Stock Cuts and Mats of Marguerite Clark



Your exchange has these cuts and mats on hand. Use them in your advertising and publicity. Order by number and name.

Two column —Top row—left to right—S7—S5—S10

One column — Center — " " — S8—S4—S6 — S3—S2

Three column —Bottom — " " —S9—S1

Paramount advertising with only one purpose— To sell your seats

If your ad doesn't catch the eye, it doesn't matter how strong is your copy

Six border cuts in two styles and three sizes

- SINGLE COLUMN HALF-TONE.—This is the best protograph for newspaper reproduction that we could select from a big set you can't expect it to reproduce like a line cut, but where your paper prints well it is a great little ad.
- paper prints well it is a great little ad.

 2. SINGLE COLUMN LINE CUT.—Here is a little cut that can't be lost, no matter what ad. they put over it, under it or at the side. It doesn't look so much like Marguerite Clark as would a good half-tone reproduction, but it will stop the eye quicker that is roving across the page, and it won't print like a blot of ink, as some small half-tones do.
- 3. DOUBLE COLUMN LINE CUT.—Some people like line cut advertising attention attractors best, and for those people we have prepared the cut on this page, and the only thing that beats it is the triple and the picture itself.
- 4. DOUBLE COLUMN HALF-TONE.—For those advertisers who are lucky enough to have a good paper, well printed, there is nothing like a half-tone illustration, but be sure it's going to print well.
- TRIPLE COLUMN LINE-CUT.—Nobody can read your local paper in which your ad. appears and miss this advertisement.
- 6. TRIPLE COLUMN HALF-TONE.—If you are buying space more than one day or have a good paper well printed—a halftone is a half-tone, and you can't expect a line drawing to look as much like dainty Marguerite Clark—besides, this is a great ad. cut.





There are twenty-five mountains higher than Pike's Peak in Colorado.

Does it pay to advertise?



Tame or send for management of the Paris I and a selection of the paris of the pari

Adolph Zukor presents

Marguerite Clark



Bab's Burglar

by Mary Roberts Rinehart directed by J. Searle Dawley

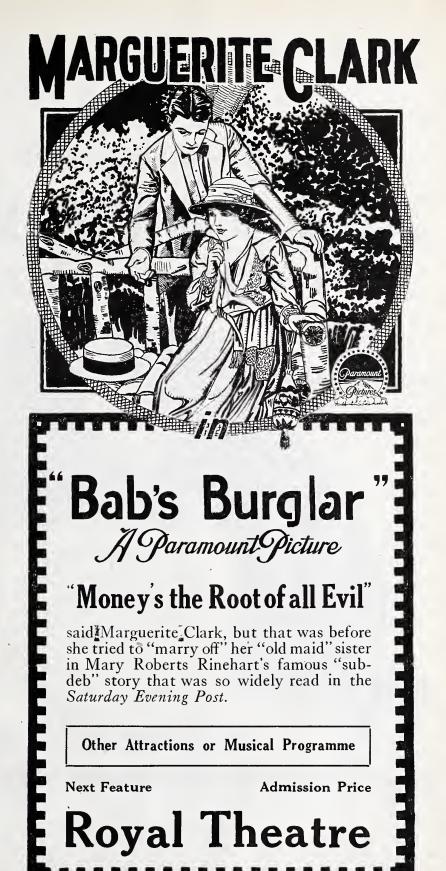
A Paramount Picture

Marguerite Clark and her little coterie of "serious thinkers" are excruciatingly funny in Mrs. Rinehart's "sub-deb" stories of Saturday Evening Post fame.

Other Attractions

Next Week's Feature Admission Price

Empress Theatre



Be not above advertising or advertising may rise above you



Adolph Zukor presents

Marguerite Clark in "Bab's Burglar"

Story by Mary Roberts Rinehart Directed by J.Searle Dawley

Face-to-Face

Marguerite Clark has never seemed so adorably lovely as when she plays the match-maker in Mary Roberts Rinehart's "sub-deb" stories that provoked so much national comment when printed in the Saturday Evening Post.

OTHER ATTRACTIONS

Next Week's Feature

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Bridge Theatre

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MARGUERITECLARK



Bab's Burglar

A Paramount Picture

"There's a Burglar in the House!"

But when Marguerite Clark finds herself face to face with the "beau" she tried so hard to find for her "old maid" sister, instead of the bold, burly burglar she had expected—she shows in one of the many uproarious scenes in Mary Roberts Reinhart's famous "sub-deb" story, that attained such wide popularity in the Saturday Evening Post.

Your other Attractions or Musical Programme can be listed here

NEXT WEEK'S FEATURE

ADMISSION PRICE

Alhambra Theatre

Good advertising is the health of big business; silence, its poison



The state of the second

Baby Burdler

Maramanie Janine

"Inere'r - Burglar in the House"

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Alhambra Theatre

would be the property of the state of the same of the contract of the contract

Cover your town with this paper. You will fill every seat at every performance ALWAYS OBTAINABLE AT YOUR EXCHANGE







Three-sheet



Three-sheet



One-sheet



Six-sheet



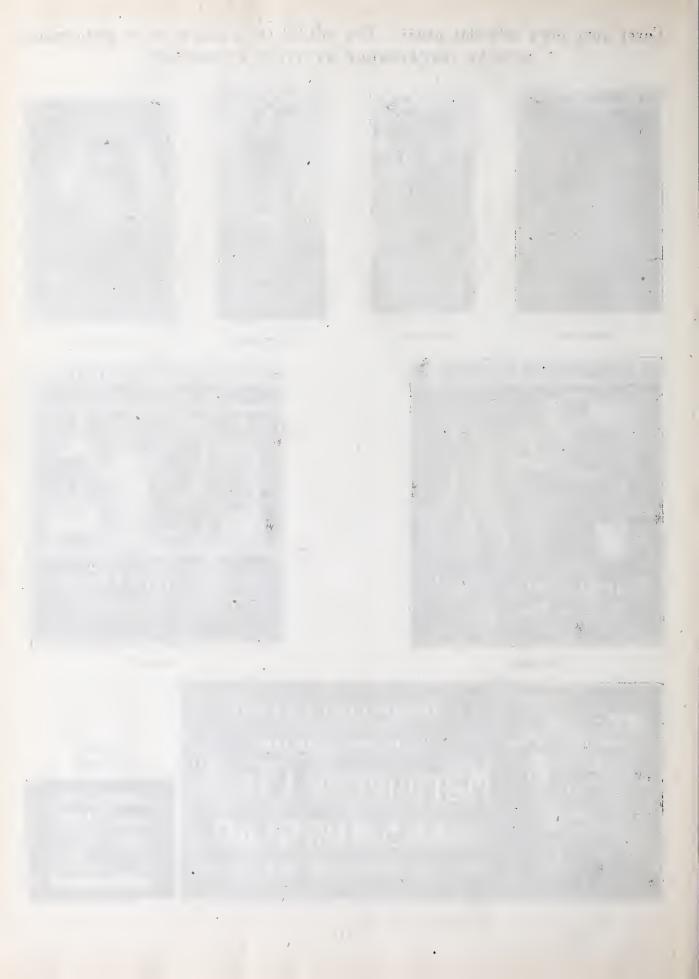
Six-sheet



SLIDE (Reduced)



Twenty-four-sheet stand



Stock Production Cuts and Mats-"Bab's Burglar"



ISSUED IN SETS OF TEN, CONSISTING OF:

Top row—Two three-column cuts and mats Center row—Three two-column cuts and mats Bottom row—Five one-column cuts and mats

ALWAYS OBTAINABLE AT YOUR EXCHANGE

Get them and use them with your publicity

the state of the s



Commence Daily Talks Five Days Preceding Your Showing of "Bab's Burglar"

ADVANCE CAMPAIGN

Notice to Exhibitors:

Your newspaper will probably print these paragraphs, which are of exceptional news interest, free of charge, one each day, for a week preceding the showing.

If, however, this is impossible, each paragraph could be inserted in a neat frame or "box" and inserted daily as an advertisement.

Daily Talk 1-Marguerite Clark's Newest Picture

Winsome Marguerite Clark, as "Bab," the "Sub-Deb" of Mary Roberts Rinehart's story which appeared recently in the "Saturday Evening Post," has scored one of the greatest successes of her career in the Paramount picture, "Bab's Burglar."

Tomorrow, Daily Talk No. 2-Mary Roberts Rinehart Writes for Screen.

Daily Talk 2-Mary Roberts Rinehart Writes for Screen

Many famous authors, including Booth Tarkington, Owen Johnson, Carolyn Wells, and others, are now writing scenarios. Mary Roberts Rinehart has now joined the ranks. Her first contribution is the Paramount adaptation of "Bab's Burglar," which appeared in the "Saturday Evening Post," and of which Marguerite Clark is the star.

Tomorrow, Daily Talk 3—Famous Director for Clark Picture.

Daily Talk 3-Famuos Director for Clark Picture

J. Searle Dawley, who has directed Billie Burke and many of the most popular Marguerite Clark pictures, such as "Snow White," was chosen by Paramount to direct "Bab's Burglar," in which Miss Clark is the star. Mr. Dawley is noted for his exquisite "technique" and it is said that his work can be detected by the various "human interest" touches which he inserts.

Tomorrow, Daily Talk No. 4—To Boarding-School Girls, Past, Present and Future.

Daily Talk 4-To Boarding-School Girls, Past, Present and Future

Whether she has been to Boarding-School, is there now, or is going next fall, every girl from seven to seventy will revel in Bab's doings in the newest Marguerite Clark Paramount picture, "Bab's Burglar." Mary Roberts Rinehart, who wrote the original story in the form of a diary in the "Saturday Evening Post," writes as only one can who has lived the experiences.

Tomorrow, Daily Talk No. 5—Schoolgirl Spends Year's Allowance in Two Weeks.

Daily Talk 5-Schoolgirl Spends Year's Allowance in Two Weeks.

Nine bunches of violets at five dollars a hundred—these for diplomatic reasons to her teachers at school; a small roadster, numberless extra tires, to say nothing of sodas, silk underwear, candy and other necessities of life—all these make large and extensive holes in allowances—even thousand-dollar allowances, as Marguerite Clark as "Bab" in the Paramount picture, "Bab's Burglar," finds out.



Press stories to be sent out a week or ten days ahead of the showing of "BAB'S BURGLAR"

As "Bab" of Mary Robert Rinehart's famous "Sub-Deb" stories which recently appeared in the Saturday Evening Post, Marguerite Clark leaves little to be desired and it is thought that "Bab's Burglar," a Paramount picture, will prove one of the most popular of her entire career.

"Bab's Burglar" will be shown on at the
Theatre.

MARGUERITE CLARK IN FIRST "SUB-DEB" FILM

L'a commanda de contra la contra de la contra del la contra del la contra del la contra de la contra del la contra de la contra de la contra del la contra de la contra del la contra del la contra de la contra de la contra del la c

The "Sub-Deb" stories by Mary Roberts Rinehart in the Saturday Evening Post, were followed with interest by thousands of readers all over the United States who will receive with pleasure the announcement that Marguerite Clark has been chosen by Paramount to star in screen adaptations of several of the incidents, the first of which will be highly amusing, the "Bab's Burglar" episode. The production was directed by J. Searle Dawley.

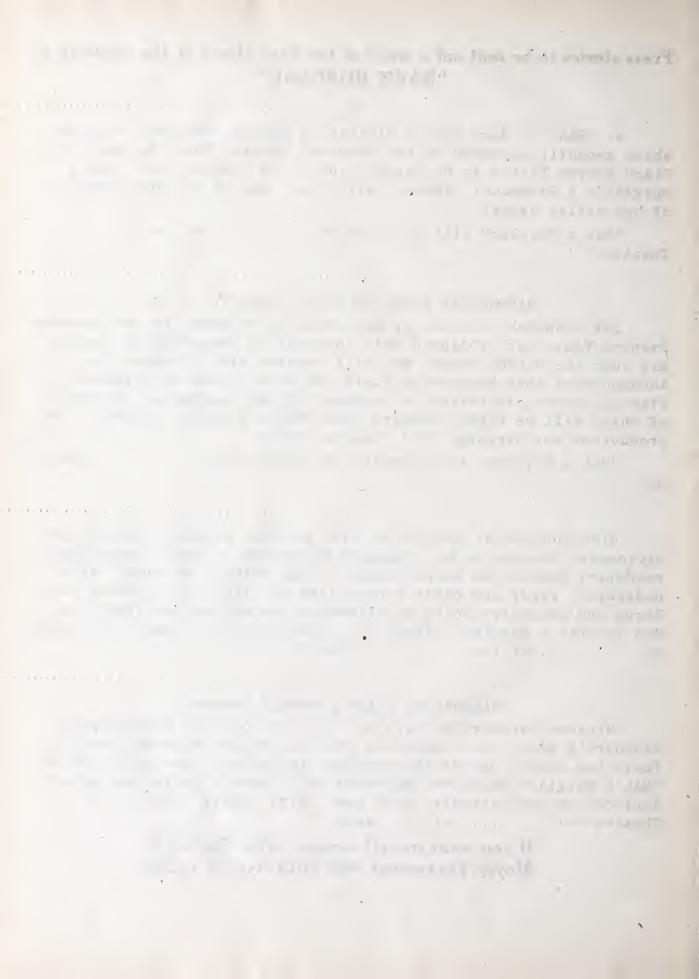
"Bab's Burglar" is scheduled to appear at the Theatre on

Nine bunches of violets at five dollars a hundred--these for diplomatic reasons to her teachers at school; a small second-hand roadster; numberless extra tires; to say nothing of sodas, silk underwear, candy and other necessities of life--all of these make large and extensive holes in allowances as Marguerite Clark, as Bab in "Bab's Burglar," finds out. Bab and her friends will appear on at the Theatre.

MARGUERITE CLARK'S NEWEST PICTURE

ولا يا و العالم المواجع الاداعة على بداعة على المرادع على العالم العالم المداعد

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A "sub-deb" by the way, Mrs. Rinehart explains, is a girl who has not yet made her debut into society but is dangling on the edge of this momentous event. There were five of the stories as Mrs. Rinehart wrote them and it is said that Marguerite Clark will after the completion of "Bab's Burglar," appear in others.

She has been surrounded by a most competent cast in "Bab's Burglar," including Frank Loses, as her father, Helen Greene, as her sister, Leone Morgan, as her friend, Richard Barthelmes, as her youthful suitor and William Hinckley, as her more mature lover, who is just beginning to see the charm of the "sub-debutante."

SATURDAY EVENING POST STORY FILMED

Winsome Marguerite Clark is now appearing in one of the most talked-of stories of the year--"Bab's Burglar" which originally appeared in the Saturday Evening Post and which was written by Mary Roberts Rinehart.

The story was followed by thousands of readers all over the country who will recognize in Miss Clark a perfect "type" for "Bab."

Younger sister of an attractive girl of twenty-four, and even more romantic than the average boarding-school girl. Bab's efforts to marry off her older sister are screamingly funny and her experiences with her thousand dollar allowance which she spends in two weeks, still funnier.

Director J. Searle Dawley, who has directed many of Miss Clark's biggest productions, was also responsible for "Bab's Burglar," which will be shown at the Theatre on

If you want help in your promotional work, write Charles E. Moyer, Paramount, 485 Fifth Avenue, New York City, he'll help you



Press stories to be sent out two or three days in advance or during the showing of "BAB'S BURGULAR"

Experiences that are common to all people, north or south, east or west, and amusing episodes that every man or woman will recognize as his or her own individual experiences are shown in Marguerite Clark's latest Paramount picture, "Bab's Burglar" which is appearing at the Theatre on

The youth with the budding moustache who gets desperately ill on smoking his first cigar; the boarding-school girl who spends her year's allowance in a month; the father who understand his girl's frequent outbursts and stands by through thick and thin; all these and many more are found in Mary Robert Rinehart's clever story of a youthful "sub-deb" which appeared in the Saturday Evening Post recently.

Having spent an entire year's allowance in a few weeks, upset a milk wagon with a newly acquired motor, risked shooting her relatives with an old revolver; and assisted in detecting the elopement of her sister; "Bab", otherwise Marguerite Clark in her latest Paramount picture, "Bab's Burglar," subsides temporarily into the depths of despair. Her one ray of hope is her kindly father who thoroughly understands the wild outbursts of his youngest daughter and who writes her as follows the morning after the elopment episode:

Dear Bab:

After thinking things over, I think you and I would better not say anything about last night's mystery. But suppose you bring your car to meet me tonight at the station, and we will take a ride, avoiding milk wagons if possible. You might bring your check book too, and the revolver, which we had better bury in some quiet spot.

Father.

P.S. I have mentioned to your mother that I am thinking of buying you a small car.

Could any father be more of a "brick" than that, especially considering the fact that Bab had thought him entirely ignorant of her purchasing the car and avarious mishaps. For the rest of this fascinating story, Manager of the Theatre has scheduled a showing of "Bab's Burglar" on

What can we do to help you? Write to Charles E. Moyer, Paramount, 485 Fifth Ave., N. Y. City



"BAB'S DIARY" IN PICTURE FORM

That "he who runs may read," Mary Roberts Rinehart's well-known "Sub-Deb" stories have been adapted for the screen by Paramount with J. Searle Dawley as the director and no other than Marguerite Clark herself as star.

The humorous charm and lovableness of the youthful heroine have been portrayed by Marguerite Clark with exquisite taste and it has been decided to continue the series with other "Sub-Deb" stories in which Miss Clark will also star.

An extract from the original diary will give a brief glimpse of the humor and vivid reality of the picture in which every detail has been copied exactly from the story.

"That day, although unnerved from anxiety, I took the Arab (her new roadster) out alone, having only Jane with me. Except that once I got into reverse instead of low geer (Bab was not famous for her good spelling) and broke a lamp on a gentleman behind, I had little or no trouble, although having one or two narrow escapes owing to putting my foot on the gas throttle instead of the break.

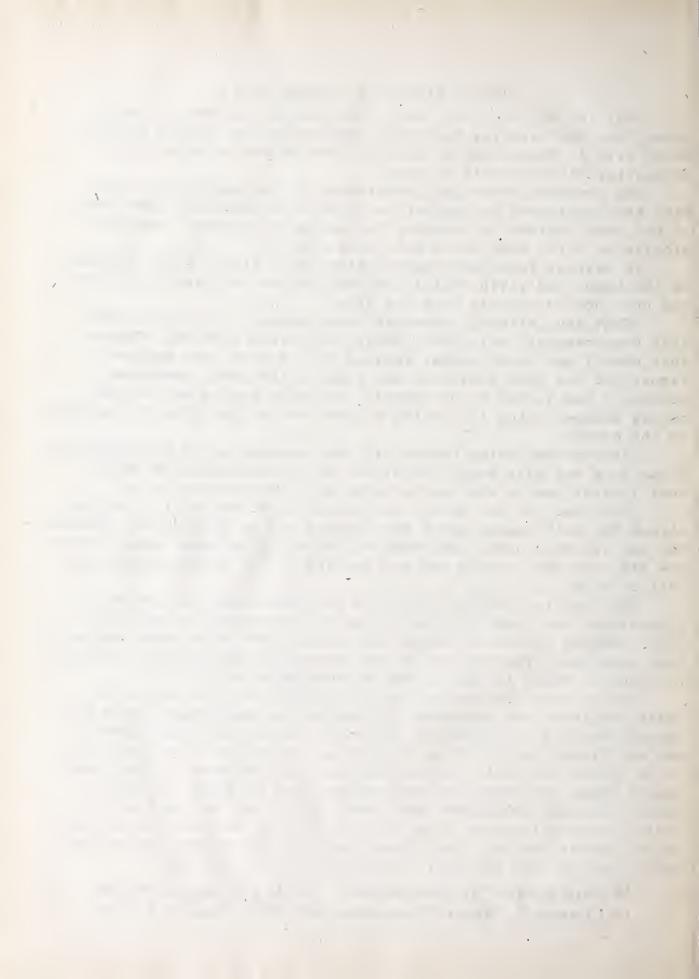
"It was when being backed off the pavement by to policemen and a man from the milk wagon, after one of the aforesaid mistakes, that I first saw he who was to bring such wrechedness to me.

"Jane had got out to see how much milk we had spilt-- we had struck the milk wagon--and I was getting out my check book, because the man was very nasty and insisted on having my name, when I first saw him. He had stopped and was looking at the gutter which was full of milk"

The "He" to whom Bab refers is no other than her sister's fiance whom she took for a notorious thief because he was often found hanging secretely around the vicinity of their home and later paid generously for the use of her automobile when she was obliged for lack of funds to make a public conveyance of it.

Later, when she thought surely she had laid her plans to catch the thief and succeeded in locking him and someone whom she thought was his "confederate" in their library one night--great was her dismay and grief at finding her "burglar" to be her sister's fiance and still greater was the embarrassment of the young couple whose elopement had been accompanied by Bab's revolver shots, and much excitement and "publicity." As Bab said in her diary, "sans Allowance--sans everything," she was obliged to turn to her father who had stood steadfastly by her through it all and admit that she did not feel "to grown up to sit in laps."

We are always "at your service." Write your special wants to Charles E. Moyer, Paramount, 485 Fifth Ave., N. Y. City



Cast and Synopsis for Exhibitors' Information or house organ—BAB'S BURGLAR

CAST

BAB ARCHIBALD	•	•					. MARGUERITE CLARK
JANE RALEIGH.	•		•	•	•		. LEONE MORGAN
TOMMY GRAY .	•				•	•	. RICHARD BARTHELNES
MR. ARCHIBALD						•	FRANK LOSEE
MRS. ARCHIBALD	•	•		•		•	. GABRIEL O'MADIGAN
LEILA ARCHIBALD		•	•	•	•		. HELEN GREENE
CARTER BROOKS	•			•	•	•	. WILLIAM HINCKLEY
HARRY (LEILA'S	FIANCE)		•			•	GUY COOMBS
	Diroct	~ ~		T	9021	rla D	lawl av

SYNOPSIS

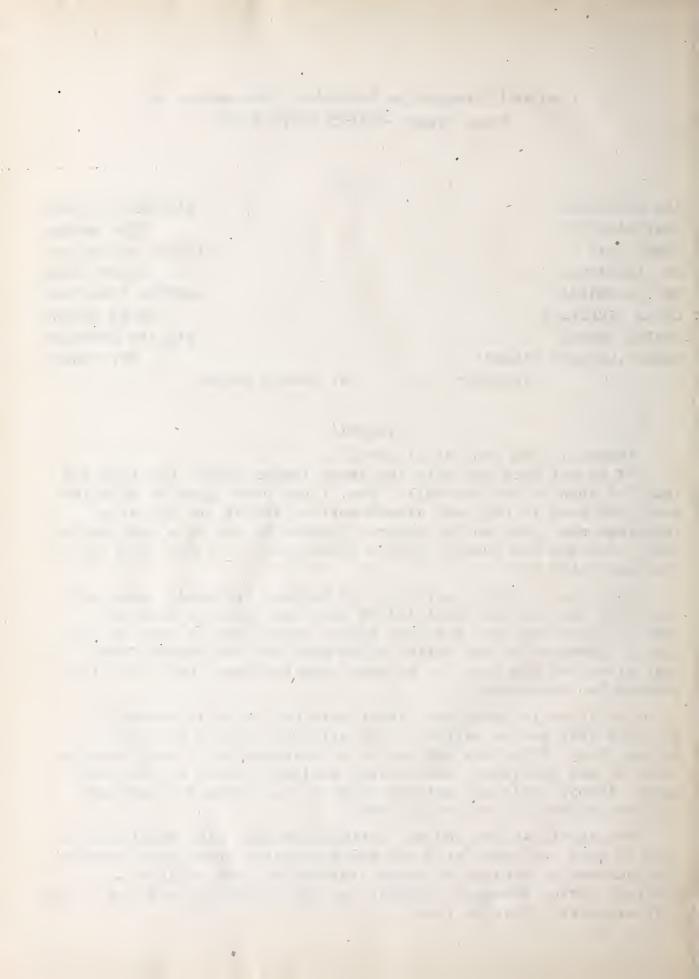
"Money is the root of all evil."

"I do not know who said the above famous words, but they are true. I know it but too well. For, I had never gone on an allowance, and been in debt and always worried aboute the way silk stockings wear out, and et cetera, I would be having a much better time. For who can really enjoy a dress when it is not paid for or only partially so?"

With these doleful words pretty Barbara Archibald opens her diary and the episodes that follow bear out only too well her theory. Returned from a select girls' school Bab is just at the age of "romance" as she calls it and when her old friend Tommy Gray gives her his frat pin to wear, she believes that her "life's romance has commenced."

It all begins when her father puts her on an allowance of \$1,000 a year and no extras. "Not princely, but it will do," writes. Bab. With this sum she is to purchase all "furs, theatre tickets, and underwear, manacuring, dentist, church collections, candy, tennis balls and matinee tickets, ice cream and taxicabs and Xmas gifts" for an entire year.

The first day she and her intimate friend, Jane Raleigh proceed to work sad havoc with her newly acquired check-book, sending nine bunches of violets to their teachers at five dollars a hundred; having massages together (at Bab's expense) and tea at the most expensive place in town.



Next Barbara decides to economize by buying a roadster "thereby saving half-soling shoes, owing to not walking." A trifling accident wherein she upsets a milk wagon and gallons of milk, a few extra tires and other incidentals soon alarmingly diminish the bank account and she decides to earn some extra money by using her car (the existance of which her family still ignores) to take passengers to and from the railroad station at fifty cents each.

One of her most lucrative patrons was a certain mysterious young man who requested to be brought to within a few yards of Bab's own house each trip and left near a big pine tree. Bab had heard of various and sundry cases of burglary in the vicinity and when the visits of the mysterious man increased in frequency, she began to think that he was no other than the burglar himself.

Keeping her suspicions to herself, Bab decided to go out for the two hundred dollar reward which was offered for the capture of the thief.

In the meantime, Leila, Bab's sister whom the romantic child was trying to marry off to the old friend of the family, Carter Brooks, had been acting quite strangely.

Bab, however, was too much occupied with the capture of her "burglar" to notice this and spent several uncomfortable nights on the dining-room table (so as not to go to sleep) waiting for him.

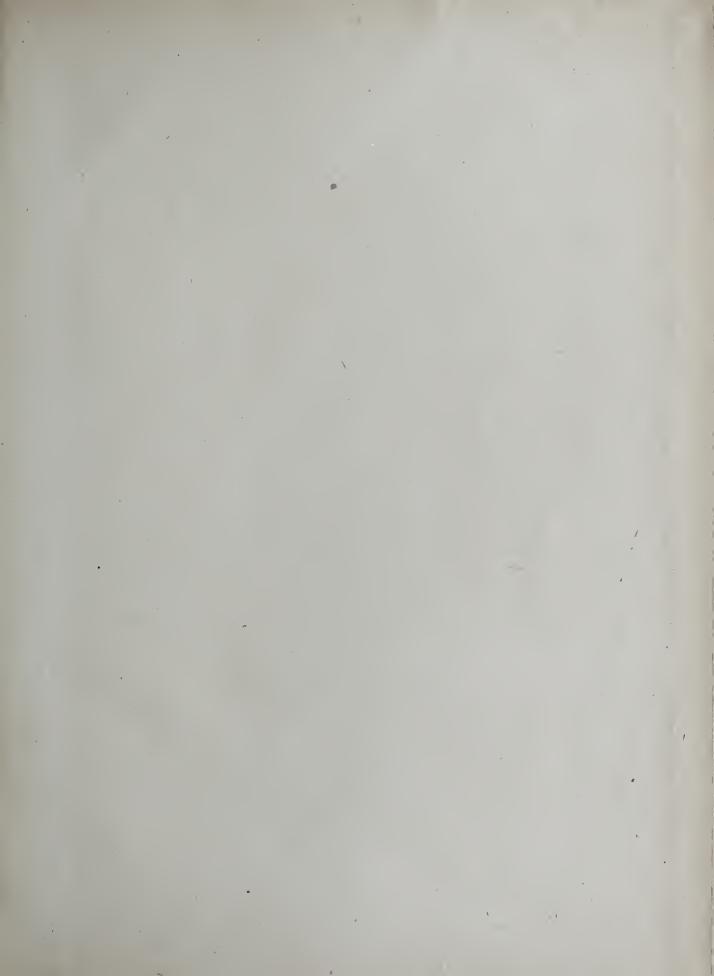
At last her opportunity knocked and she had visions of the two hundred dollars fattening her now slender bank account. She sees in the shrubbery of the garden who soon enters the library windows which Bab had left open to trap him. Suddenly a bag is let down from an upper window and Bab realizes that there is what she had not counted upon—an accomplice.

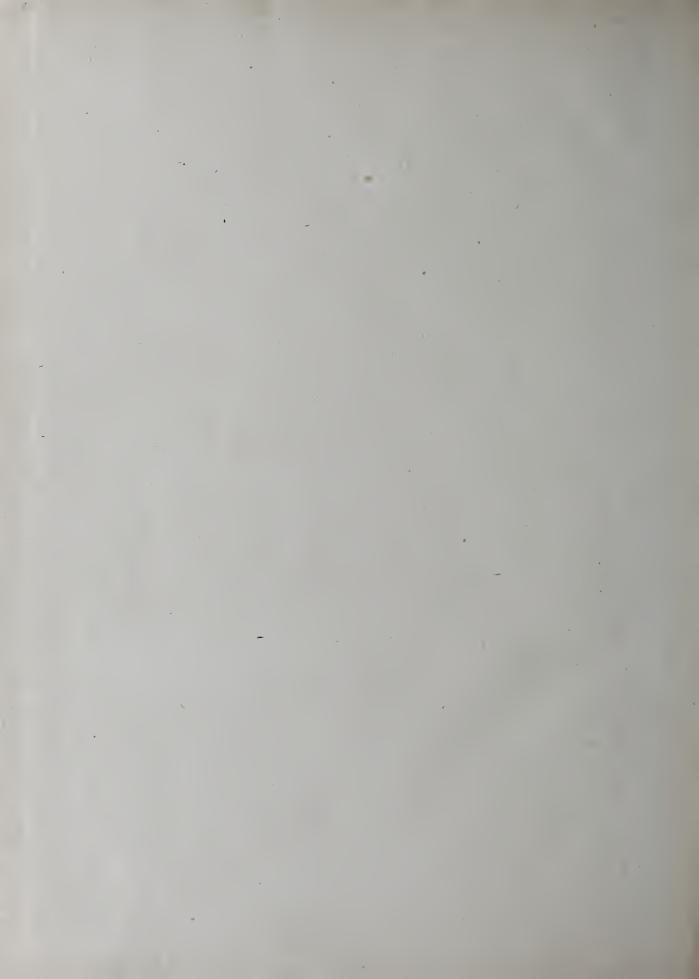
She keeps her nerve, however, and when she thinks them both safe in the library, locks the window from the outside and shoots a decrepit old revolver which she had begged from the gardner. The family, thoroughly frightened, appears and finds—not what Bab had triumphantly imagined—but her sister Leila and the young man with whom she was eloping Poor, Bab, thoroughly disgusted at her own fiasco, retired with more haste than dignity to her own room where her father soon found her apparently just waking up, although his golf cap was tilted over one ear and the revolver lay still smoking beside her. She had not only lost the reward, but had effectively prevented just what she had wanted—to "marry off" her older sister that she might herself be "treated like a young lady." Her father, however, stood valiantly by her and the story ends the next day with Bab telling him, "No, she is not too old to be held in laps."

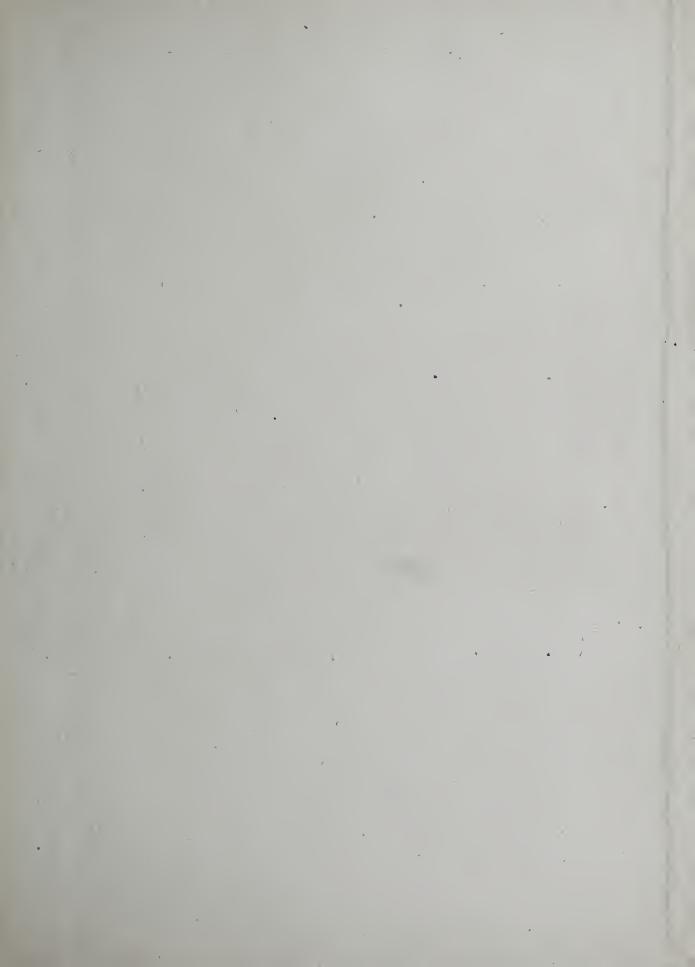
















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